The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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BROADWAY'S SHOWS HARD HIT BY HEAT AND HOLY WEEK SLUMP

Business in All the Houses Greatly Affected—Shows That Had Started to Pick Up in Receipts Drop Off Badly—Several Shows Ready to Close

Not in many months has the business in Broadway's theatres been as much off as it was the early part of the present week, when the first business day of Holy Week, always the worst week in the year for show business, brought the hottest weather of the spring. With more than half of the current attractions already forced by the indifferent business to resort to the aid of the cut-rate agency, managers viewed with trepidation the possible continuance of the hot spell.

Even those plays which have been doing well enough to be able to disdain the cut-rate agency felt the depression on Monday. A number of plays whose receipts have been improving steadily during the last two or three weeks, although they are listed at the cut-rate counter, such as "The Rose of Stamboul," "The Truth About Blayds," and "The Rubicon," fell back considerably the early part of the week.

"The Rose of Stamboul," at the Century, picked up remarkably last week. The large seating capacity of the Century,—2,000—permits of the offering of tickets through the cut-rate even if business improves there a great deal more, as it seems to have a good chance of doing. Starting off with very poor receipts, "The Rose of Stamboul" was on the cut-rate list the first week, but the intensive advertising campaign introduced, with the aid of valuable word of mouth publicity, for the show is a good one, has gradually boosted up the receipts at the box-office. This week business will naturally fall off somewhat, but it can be expected to jump again after Holy Week, unless the weather is abnormally warm.

Last week there were thirty shows listed at the cut-rate agency—a record number,—but with three shows leaving on Saturday, two of which had been among those listed, there were still twenty-eight cheap buys left on Monday. The three attractions which closed last Saturday were "Bombo," "Just Married" and "Your Woman and Mine," the last two the ones cut-rated.

The shows sold at the cut-rate agency on Monday of this week were: "The Rose of Stamboul," at the Century; "Tangerine," at the Casino; "Montmartre," Belmont; "The Blushing Bride," Astor; "The Truth About Blayds," at the Booth; "Marjolaine," Broadhurst; "Just Because," Earl Carroll; "The Demi-Virgin," Eltinge; "The Czarina," Empire; "The Nest," Forty-Eighth Street; "The Pigeon," Frazee; "Candida," Greenwich Village; "Six-Cylinder Love," Harris; "The National Anthem," Miller; "The Rubicon," Hudson; "The Law Breaker," Klaw; "Bulldog Drummond," Knickerbocker; "To The Ladies," Liberty; "Thank You," Longacre; "The French Doll," Lyceum; "For Goodness Sake," Lyric; "The Mountain Man," Maxine Elliott; "Up the Ladder," Playhouse; "The First Fifty Years," Princess; "The Blue Kitten," Selwyn; "The Hotel Mouse," Shubert; "Shuffle Along," Sixty-Third Street.

Managers are closely watching business and a number of shows will close within the next week or two if business does not improve immediately after this week.

Saturday night, always a sell out in the Broadway houses, was poor last week, and a number of the big attractions played to many empty seats.

$2 TOP MUSICAL SHOW FOR BWAY

"Sue, Dear," a new musical comedy, now in rehearsal, will open on Broadway in the near future at a $2.00 top. This show, which will open at Stamford, Conn., on April 28th, will come into New York immediately after its try-out. The show is being backed by a coterie of New York business and professional men.

The book of "Sue, Dear" is by C. S. Montagne, the lyrics by Bide Dudley and the music by Frank H. Grey. W. H. Smith is directing the production, the featured performers of which are Olga Steck, James Liddy and Jere Delaney.

Bide Dudley said on Monday that the show would play at a $2.00 top if suitable arrangements could be made for a Broadway theatre, but that if such arrangements could not be made the price of $2.50 would be set for the first few orchestra rows, the remainder to sell at $2.00.

There has been no $2.00 musical shows on Broadway since before the war. "Sue, Dear" will be the first.

THE AMPHION RE-OPENS

The Amphion Theatre, Brooklyn,. which was closed for several weeks, has been bought by Frank Williams, who has reopened the house. The Amphion is playing vaudeville and pictures, with a split week policy.

GAYETY THEATER AT AUCTION

INDIANAPOLIS, Ind., April 10.—The Gayety Theatre, at this city, has been sold at public auction. This is the second house of four, owned by the Lenwood Amusement Company, to go under the hammer to satisfy claims against the company.

BIG STADIUM FOR PHILADELPHIA

A huge stadium to seat at least 75,000 will be erected in Philadelphia for the big Seaqui Centennial Exposition in 1926. Tentative plans call for a stadium with a field twice as large as the playing field of the Yale bowl.

LEADER PREVENTS THEATRE PANIC

CHICAGO, Ill., April 10.—A serious panic was narrowly averted by Paul Biese and his orchestra in the Senate Theatre on Saturday night when the big decorative curtain burst into flames. An audience numbering nearly two thousand immediately became panic stricken and started a rush for the exits.

The orchestra continued to play and the audience becoming reassured hurriedly left the theatre, only a few being hurt in the first moments of the mad scramble.

The fire was extinguished before it could spread to other parts of the theatre and in the meantime Biese and his musicians played as though nothing had happened. Their presence in the pit, combined with the catchy music they played, was largely responsible for the quelling of the panic.

Crossed electric wires are said to be the cause of the blaze. The theatre is owned by Lubiner & Trintz.

TREASURER WAS READY

OMAHA, Neb., April 10.—Forewarned that three highwaymen were watching him nightly under the delusion that he carried home the receipts of the Gayety Theatre, Victor Kroupa, of No. 1921 South Fifteenth street, treasurer of the Gayety Theatre, was prepared when a trio of bandits held him up one night last week.

As he drew his hands from his pockets to "stick 'em up" he also drew a pistol and opened fire.

The trio answered in kind, as they fled and escaped in the darkness. The police, hearing the shots, rushed on the scene, but the bandits had too much of a start and got away. No trace of them has been discovered.

Treasurer Kroupa is a brother of John Kroupa, druggist, who also was held up recently, and wounded a bandit who had attempted to rob his store.

"LOLA" CAST PROTESTS

CHICAGO, April 10.—Members of the "Lola" company playing at the La Salle Opera House here held a meeting of protest at the theatre Sunday afternoon on account of failure to receive their salaries for the previous week.

It was explained that the financial man in Pittsburgh had failed to forward the necessary funds to meet the salary list. Manager Charles Drake explained matters to the actors who agreed to go on and play and as a result "Lola" will remain at the La Salle for at least another week. If funds are not provided to meet the salaries the company will close on Saturday night.

Helen Shipman is being starred in the production.

NEW HOUSE FOR SPRINGFIELD

SPRINGFIELD, Mo., April 10.—A syndicate, header by W. F. Landers and E. E. McJimsey, have plans for the erection of a $500,000 theatre, to be built here. The new house will be known as the "Criterion," and will have a seating capacity of 2,200.

UNANIMOUSLY ELECTED

By unanimous vote the company playing in "The First Fifty Years" at the Princess Theatre, last week, elected Tom Powers to serve as Equity Deputy, according to an Equity report. The only other member of the company is Claire Eames.

$1,000,000 THEATRE FOR BDWY

Plans are now under way for the construction of a novel theatre in New York, which will combine the facilities of a modern theatre with those of a high-class after-theatre restaurant and cabaret. This theatre, which will cost in the neighborhood of a million dollars, will be equipped with mechanically operated orchestra floor, which, after the regular evening performance, can be turned upside down, exposing a perfect dance floor to view. This novel theatre, resembling in the main feature the Apollo Theatre in Paris, is planned by the theatrical firm of Leffler & Bratton, of the Knickerbocker Theatre building.

The new playhouse, which will be called the Theatre Unique, will be built in the sixties, near Broadway, and will probably be completed in the late spring of 1923. John Leffler, president of the producing firm, would not divulge the exact location of the site, for business reasons.

The Theatre Unique will be devoted to non-dramatic productions. Revues will be produced with after-theatre specialties being offered by members of the company on the inverted floor. After the regular performances the house orchestra will mount to the stage to play for the dancing.

The plans for the new theatre call for seating capacity of about 1,200. The orchestra will be entirely surrounded by an orchestra circle, with tables for dining. The front of the house will be built of limestone. A circular driveway will be built around the theatre, with entrance and exit on each side of the lobby, allowing automobiles to drive in one entrance, discharge their passengers and proceed entirely around the building to the exit.

THE CRITERION CLOSES

BUFFALO, N. Y., April 10.—The Criterion Theatre, at this city, has closed for the present season. The house is being altered, and redecorated, with a new stage being installed. Sol Myers, who managed the house, and represents the Max Speigel interests here, is remaining in town to supervise the alterations. Although the policy of the house for the coming season has not been determined, it is believed that the Criterion will play Shubert Vaudeville opening early in September.

VAUDEVILLE OUT OF RIALTO

The Rialto Theatre, Newark, which has been playing Shubert Vaudeville, will discontinue that policy after this week. During the summer months the Rialto will play pictures exclusively, returning to Shubert Vaudeville the first week in September. Frank Smith who has been managing the house will remain there in that capacity.

McVICKER'S CLOSES ON MAY 1

CHICAGO, April 10.—McVicker's Theatre has entered upon its last three weeks of continuous vaudeville. On May 1 the wreckers will take possession of the premises to make way for the new theatre, which will be opened in its place in the fall.

FILM STARS HEAD ROAD SHOW

Virginia Pearson and Sheldon Lewis, the motion picture stars recently in vaudeville, are heading a road vaudeville show that is playing the legitimate houses through the East.

GALLAGHER & SHEAN WIN APPEAL IN SHUBERT INJUNCTION SUIT

Appellate Division Affirms Supreme Court Decision Denying Shubert Theatrical Company's Motion for Injunction Restraining Act from Appearing on Keith Circuit

The recent Supreme Court decision denying the motion of the Shubert Theatrical Company for an injunction restraining the act of Edward Gallagher and Al Shean from appearing in the Keith circuit was affirmed last week by the Appellate Division of the Supreme Court, to which the Shuberts had appealed. The question of whether the act is "unique and extraordinary," upon which all injunction suits against actors largely depend, was decided in the negative, the higher court holding with the opinion of the late Supreme Court Justice Hotchkiss, who originally denied the motion for an injunction, that "the most that could be said of Gallagher & Shean is that they were pleasing and successful artists, who commanded fair salaries, but I am not satisfied that they possess any such special merit or reputation or that their talents were unusual in any such degree as to make their loss a matter of serious consequence to the plaintiff."

The Shuberts claimed that Gallagher & Shean was the first act to sign up for their vaudeville circuit last year, contracts having been signed on May 18, 1921, and that they had an exclusive right to the services of the two actors. Gallagher & Shean, however, claimed that they had signed up with the Shuberts for production work, and that the vaudeville terms of the contract were not to be enforced unless the production in which they were engaged failed. It was also claimed by the defendants that the Shuberts lost all rights to their services because of the fact that notice to open was not given within the time specified in the contract. The contract provided that the date of the first public performance of Gallagher & Shean under the Shuberts' management was not to be later than September 29, 1921, but the Shuberts did not notify them to appear in their vaudeville houses until September 10, the notice setting forth that the act was to make its first appearance on October 3.

Gallagher & Shean also claimed that they had had no vaudeville act ready when they signed with the Shuberts in May, 1921, and that it was not until their present act had been improvised and shown successfully that the Shuberts endeavored to seek a monopoly of it for their vaudeville circuit.

Gallagher & Shean were represented in this action by the law firm of Keppler & Hochman, and the Shubert Theatrical Company by William Klein.

The opinion in the case written by Judge Alfred R. Page is as follows:

"The defendants are actors. They were together in vaudeville about twelve years ago, for a few weeks, since which time the defendant Shean has not appeared in vaudeville. Defendant Gallagher has appeared with various partners continuously. The plaintiff decided to establish a vaudeville circuit, it having control of a large number of theatres in which it had produced dramas, musical comedies, and to a limited extent, vaudeville. On May 18, 1921, the plaintiff prepared and the parties signed a contract, which consisted of the standard form of a run of the play contract of the Actors' Equity Association, so-called, signed by the parties, to which was attached a letter of even date, signed by the plaintiff, which, so far as material to this case, reads as follows:

"'GALLAGHER & SHEAN,
New York City.

"'GENTLEMEN:

"'With reference to the contract which you have this day signed for the season of 1921-1922, it is understood that should we desire you to appear and perform in the Winter Garden, that for your exclusive services, as to be rendered, you shall receive the sum of Seven Hundred and Fifty ($750.00) Dollars jointly, per week, based on ten performances at Seventy-five ($75.00) Dollars per performance. * * * Should your services be called upon in the rendition of concerts as permitted by the Public Authorities, whether on Sunday or any other day, you will appear and publicly perform at such concerts, without any extra compensation for such services. * * * It is understood that we shall have the right to place you in what is termed "vaudeville" at any time we shall desire, and when playing "vaudeville" you are to play the number of performances customery in first-class vaudeville theatres, but not to exceed fourteen (14) performances in any one week, at the same salary as called for above. If this confirms your understanding of our agreement, you will kindly so signify at the bottom hereof, and upon your signature being affixed this will then constitute the agreement between us for the term thereof. * * *'

"At the bottom of this letter was written,

"'I have read the above and same confirms my understanding of the agreement, and I sign my name at the bottom hereof, making the above and this a contract between us for the aforementioned term.

"'Ed Gallagher and Al Shean, Artists.'

"The form of this contract, consisting of two instruments, each practically complete in itself, has given rise to conflicting claims. The first is a complete contract for actors to take part in a play, except that the space, designating the parts and the name of the play was not filled in. The defendants claim that it was represented to them, and that it was their understanding that they were to be employed primarily in the production of a play, the name of which, and the parts to which they were to be assigned, were to be thereafter determined; and that their employment at the Winter Garden or in vaudeville was only to be in case the play should not be successful. While the plaintiff claims that it was understand that the defendants were employed solely as a team of vaudeville artists, and that it was not within the contemplation of the parties that they should appear in a play, unquestionably, the plaintiff under this contract, would have the right to require the defendants to perform a part in a play. In fact, it would appear that these defendants were to be general utility men, who, for $750.00 jointly each week, could be required to fill any position in a play, appear in vaudeville, at a concert or at the Winter Garden. The form of the contract and the obligations assumed by the artists to appear as required by the management, in the different capacities, gives plausibility to the claim of the defendants that they were not employed primarily as vaudeville stars of the first magnitude. At the time the contract was made, as a vaudeville team they were practically unknown. Whatever success they have subsequently attained would seem to be more due to a clever and tuneful song that they purchased after they entered into the contract. As was said by the learned Justice at Special Term, 'the most that can be said of them is that they were pleasing and successful artists, who commanded fair salaries, but I am not satisfied that they possess any such special merit or reputation or that their talents were unusual in any such degree as to make their loss a matter of serious consequence to the plaintiff (See Dockstader v. Reed, 121 App. Div. 846; Hammerstein v. Mann, 137 *id* 580; also Am. and Eng. Ann. Cases 1914 B. note p. 11 *et seq.*)."

"There is another serious obstacle to the plaintiff's motion. The contract by its terms provided 'The date of the first public performance shall be on the 15th day of September, 1921; or not later than four-

(*Continued on page* 17)

OPEN SHOP STOCK AT LYCEUM

NEW BRITAIN, Conn., April 10.—The Lyceum Theatre here, under the management of James Cormican, will open on Monday next with a Summer stock company composed of non-union actors, musicians and stage crew. The company is now rehearsing the first bill, which is to be "The Tailor Made Man," with Cormican playing the lead.

The Lyceum Theatre, which is large for a stock house, will have a top price of one dollar for the evening performances and fifty cents for the matinees. The bill will be changed every week, and many of the Broadway successes of the last few seasons will be presented.

Cormican, for many years past, has been known for his work in organizing and operating successfully stock companies, both local and touring, in the Eastern States.

According to a statement by Cormican, he is planning this open-shop campaign with the help of the Fidelity League, which was formed during the actors' strike of several seasons ago, because of the bad business policies of the Actors' Equity Association.

It is also stated that three or four stars are to appear in their original starring vehicles, for a period of several weeks out of the season. They will, naturally, be starred in these plays.

NEW THEATRE FOR GRAND JUNC.

GRAND JUNCTION, Col., April 8.—Plans have been formulated for the construction here this summer of a modern theatre to house legitimate road attractions which will be completed by September. The general manager of the company building the theatre is Walter Walker, editor and manager of the local *Daily Sentinel*. The theatre will seat about 1,400 and will have a stage 73 feet by 44. Arrangements have been made whereby A. L. Erlanger will furnish attractions for a period of two years. The new theatre will also play vaudeville, motion pictures and musical concerts.

Grand Junction has a population of 10,000, and draws from adjacent territory with a population of 50,000. It is on the main railroad lines from Salt Lake City to Denver, and offers a break in the long runs between the two cities.

DON'T WANT NAMES ADVERTISED

The Council of the Actors' Equity Association last week requested the Producing Managers' Association to instruct its members not to advertise the name of any actor who has been engaged for a production, but who may possibly be let out during the probationary rehearsal period. The reason for this request, as explained by Frank Gillmore, executive secretary of Equity, is that actors who are released for any reason before the end of the ten day probationary period find it hard to get other employment if they have been advertised as having been engaged for some production then in rehearsal.

LILLIAN RUSSELL ON IMMIGRATION

WASHINGTON, April 10.—An "immigration holiday" was urged by Lillian Russell, Thursday, to the House Immigration Committee. For the past several months Miss Lillian Russell, in married life Mrs. Lillian Russell Moore, wife of a wealthy magazine owner, has been touring foreign countries under a commission from President Harding.

Upon her return here, she went immediately to Washington and Thursday put in her report with the trite statement that "America should care for Americans first."

PERCY KNIGHT CHAIRMAN

Percy Knight was appointed last week to act as chairman of the Entertainment Committee of the Actors' Equity Association, taking the place of Lynn Overman, who was forced to resign because of the fact that he is going on tour with "Just Married," which closes at the Nora Bayes Theatre this week. The Entertainment Committee has charge of all arrangements for the Annual Equity Show to be held on May 7, at the Metropolitan.

BUSINESS LIGHT IN PHILADELPHIA

PHILADELPHIA, April 10.—Holy week here brings but one change in the legitimate theatres, the only novelty being "Angel Face," the Victor Herbert musical comedy, which has been on tour all season. The Shubert Theatre is dark this week, "Up in the Clouds" having left on Saturday and Al. Jolson in "Bombo" not being due to open until Monday, the 17th. Business in all the houses is light.

At the Walnut Theatre, George Lederer's production of "Angel Face" opened for a limited engagement, replacing "Letty Pepper." The top admission price is set at $2.00.

At the Broad Theatre, Robert B. Mantell and Genevieve Hamper are playing the second week of their two week engagement in repertoire. Elsie Ferguson in "The Varying Shore," will open at this house next Monday.

At the Adelphi "Lilliom" is on its second week. This attraction is also getting a $2.00 top.

Fred Stone in "Tip Top" at the Forrest Theatre, will close his engagement this Saturday, going to Washington next. There will be no legitimate attraction at this theatre for the week of April 17, as the Mask and Wig Club of the University of Pennsylvania will take over the house for one week, presenting its 34th annual production, entitled "Tell-Tales." No show is listed to follow this amateur attraction, and it is possible the house will remain dark for the balance of the season.

At the Lyric Theatre "The Circle," with Drew and Leslie Carter, will complete its three week run here on Saturday of this week. It will be followed, for a two weeks' engagement, by Sothern & Marlowe in Shakespearian repertoire.

At the Garrick Theatre George M. Cohan's production of "The O'Brien Girl" is advertising its last weeks. The present one is its eighth week. The show will disband at the close of its local run.

BIG RECEIPTS AT AUDITORIUM

AKRON, O., April 10.—The Goodyear Auditorium, a theatre in the eastern part of Akron, two miles from the centre of the city and one-fourth mile from East Akron, proper, and owned by the Goodyear Tire and Rubber Company, is playing the season's best attractions, to capacity houses, under the management of Malcolm C. Brack.

During the last month the theatre has housed Otis Skinner in "Blood and Sand"; Elsie Janis and her "Gang"; Frances Starr in "The Easiest Way," and "Bab," with Helen Hayes. The "Greenwich Village Follies," and David Warfield, will be seen here during the latter part of the month of April.

James Scott is handling the publicity for the house and H. F. Evans is treasurer.

Although the theatre has a seating capacity of only 1,650, it is well arranged and has such extraordinary acoustic properties that the slogan adopted by the management "Any seat a good one," is quite true.

CAROLINA WHITE DIVORCED

CHICAGO, Ill., April 10.—Paul Longone, secretary to Titta Ruffo, Chicago Opera Company's baritone, was granted a divorce Wednesday before Judge Harry A. Lewis. Mrs. Longone is known on the operatic stage and in motion pictures as Carolina White. Miss White is at present in Italy, where she is engaged in making a feature picture.

A year ago Judge Lewis heard the first testimony in the case. He declined at that time to grant a decree until Longone would make every possible effort to effect a reconciliation with his wife, S. Chiesa, attorney for Longone, told Judge Davis that efforts to persuade the wife to return to her husband had failed.

300 FOR "LIGHTNIN'"

CHICAGO, April 10.—"Lightnin'" will have its three hundredth performance at the Blackstone Theatre next Saturday evening. Something like 300,000 people have seen the Bacon show since it opened here last September. No indication of a drop in attendance has been noted and it looks as though the piece will continue all summer.

FEARON BILL, NEW AGENCY ACT UP FOR HEARING BEFORE GOVERNOR

Act Amends Present Law Governing Agencies and Allows Collection of More Than Five Per Cent Commission on Engagements—Bill Has Passed Both Houses

ALBANY, April 10.—At the hearing held last week before Governor Miller on the Fearon bill, which would amend the present law governing theatrical agencies and allow the collection of more than five per cent commission on vaudeville and circus engagements, arguments in favor of the bill, which has already passed both houses of the Legislature, were presented by ex-Senator J. Henry Walters, representing the B. F. Keith interests and arguments in opposition to the bill were presented by Frank Gillmore, Executive Secretary of the Actors' Equity Association, Harry Mountford and James Fitzpatrick, of the American Artists' Federation, William Kehoe, of the Central Labor Council and James Harlan of the New York State Federation of Labor, with which Equity and the A. A. F. are affiliated.

The arguments against the bill so impressed Governor Miller that it is doubtful, if the Fearon amendment will receive his approval. The bill must be signed by April 17th in order to become a law.

Although the Governor told the union representatives and Senator Walters that he could only give them an hour, as he had an engagement with his dentist, he became so interested in the discussion which at times waxed personal, that he postponed his engagement and spent almost two hours on the hearing. Several newspaper reporters present told the Governor that "the act was a good one; it ought to be booked."

Harry Mountford presented evidence which he stated showed that the methods of offices in regard to booking vaudeville acts was against the interests of the profession and that the present amendment would permit them to collect five per cent commission on engagements, besides the five per cent collected by the agent of the acts.

Senator Walker told the Governor that the amendment was necessary in order to correct existing conditions in the vaudeville field. He also declared that the existing agency was unconstitutional at any rate. To this statement Mountford retorted, "Why don't you fight its constitutionality out in the courts then, instead of trying to amend it?"

Frank Gillmore, of Equity, pointed out that the amendment also would change the word "applicant" to the words "theatrical agency" in a certain section which governs the filing with each licensed agent a statement of the officers of any corporation for which he is acting in the engaging of actors. By this change, he said, it would not be possible, as at present, for an actor to know the names of the officers of the corporation employing him. Governor Miller agreed with Mr. Gillmore on this point, saying that it seemed unnecessary for the agent to show the names of the officers of his own corporation, if his business is incorporated, since the actors did not work for him, but for the managers he represented. To this Senator Walters admitted the change was ambiguous, and said that he would see that it was repaired next year, providing Governor Miller signed the Fearon bill.

Actors are much interested in the bill.

"LIGHTNIN'" COMING BACK

On Monday, April 17th the Montauk Theatre, Brooklyn, which is now dark, will reopen with "Lightnin'," which will play the house for three weeks.

This will make the second time "Lightnin'" has struck the house this season. It opened there and played four weeks in August and September of last year, after which it went on the road and played through the middle west and east.

The company which is headed by Milton Nobles, has done a remarkable business, playing to capacity everywhere and in a number of instances gave in addition to the usual matinee and evening performances, morning shows.

EASTERN "BAT" CO. CLOSES

The Eastern "Bat" company closed its tour last week in Mt. Carmel, Pa. The company has been playing a tour of one nighters throughout the east and middle west to a big business. This is the second of the "Bat" companies to close, the first having closed two weeks ago in Rochester.

Seven companies have played the mystery drama during the present season. Five are still presenting the successful play; four on the road and one in New York, which this week hits the seven hundredth performance mark, at the Morosco.

GRAND TO BE RE-BUILT

GRAND ISLAND, Neb., April 10.—The Grand Theatre, at this city, which was recently destroyed by fire, will be rebuilt, and ready for opening during the month of December. The Grand, played vaudeville and road attractions, and the same policy will be inaugurated when the new house is completed.

GRAND THEATRE CLOSED

AKRON, O., April 10.—The Grand Theatre here was closed last week on account of the gallery having been condemned as unsafe.

JEROME SUED FOR ALIMONY

Ben M. Jerome, orchestra leader playing with "The Broadway Whirl," now on tour in New England, was served last week with papers in an action brought by his divorced wife, Florence M. Jerome, in which she seeks to recover twelve weeks' alimony at $20 a week decreed by the Superior Court of Cook County, Illinois. Alfred Beekman, of the law firm of House, Grossman & Vorhaus, attorney for Jerome, whose right name is Bernhrad Michaelis, entered answer to the suit last week in which it is claimed that the alimony payments are not enforcible outside of Cook County.

Two weeks ago in New Haven, Connecticut, where "The Broadway Whirl" was playing an engagement, Jerome was served with an attachment on his salary by his ex-wife on the same claim.

CHORUS GIRL WAS BUSY

Judgment for $554.70 was rendered against Sue M. Madison, burlesque chorus girl, in the Fifth District Municipal Court last week, in the suit of Marion P. Barlow, for rent and telephone bills of the apartment at No. 230 Riverside Drive, which she sub-leased to Miss Madison last year. According to the complaint filed, Miss Madison owed $400 for the February and March rent, a balance of $77.05 on the January rent, and $55.95 for telephone bills run up during January and February. The telephone calls for January alone amounted to $33.95; figured at the apartment house rate of ten cents a call, Miss Madison made 339½ calls in 31 days, an average of a little less than 11 calls per day.

"VERY NICE TOO" IS NEW SHOW

"And Very Nice, Too," is a new musical comedy by Raymond W. Peck, with music by Percy Wenrich which goes into rehearsal next week. The piece will open in Chicago and is being presented by a new company.

PLAINTIFF TOO POOR TO PAY

Harry Selman, the British citizen who has lived in this country for twenty years, who recently brought suit against the author, producer and principal actor in "Captain Applejack," now playing at the Cort Theatre, and the owner of the theatre, alleging that the piece, one of the biggest hits on Broadway, is an infringement of a play written by himself, last week made application to Federal Judge Augustus N. Hand that an order be issued permitting him to continue the litigation without being forced to pay the usual costs and fees, on the ground that he is too poor to pay. Selman, who lives at No. 36 Storms avenue, Jersey City, N. J., sets forth in his papers that he has less than $100, and is without income or employment. He says that his occupation is that of a playwright and writer of vaudeville acts.

The infringement suit was filed against Walter Hackett, the author of "Captain Applejack," Wallace Eddinger, the star and part owner in the stage rights, Sam H. Harris, the producer, Mary Nash, co-star with Eddinger, and John Cort, the manager of the Cort Theatre, and seeks an injunction preventing the presentation of the piece and also an accounting of the profits. Opposition to Selman's application was entered last week by O'Brien, Malevinsky & Driscoll, attorneys for all the defendants excepting John Cort, and Alfred Beekman, of the law firm of House, Grossman & Vorhaus, attorney for the last named defendant.

Selman seeks to take advantage of the Federal Court procedure whereby a poor plaintiff may be declared "in form a pauperis"—the technical term—providing his counsel, who in this case is Harry Stanton, agrees to represent him without charge. This specification has already been complied with by Attorney Stanton.

Selman alleges in his complaint that "Captain Applejack" is an infringement upon his play, "Just a Suggestion," which was produced at the Majestic Theatre in Los Angeles in August, 1917, at which time he alleges Walter Hackett, author of the Cort Theatre success, was living in Los Angeles.

AVON ACT DECISION DELAYED

The decision of the United States Court of Appeals on the appeal of Charles Dale and Joe Smith, of the Avon Comedy Four act, from the decision of Federal Judge A. N. Hand, which granted an injunction against their working for any other management, but the Shuberts, in the suit brought by the latter, will be delayed several weeks by reason of the order handed down last week which grants the Shuberts one week in which to file a brief in opposition to the appeal and also grants Smith and Dale one week to file answering brief.

The decision on the appeal may be rendered by the Court of Appeals within three or four weeks, or it may not be forthcoming for two months. In the meantime The Avon Comedy Four is playing the Keith time, having posted a $3,000 bond to be paid to the Shuberts in the event the appeal affirms Judge Hand's decision.

BERG WINS "BECAUSE" CASE

Judgment against Just Because, Inc., in the amount of $800.20, was rendered last week in favor of Benjamin D. Berg, formerly general manager of the producer of the musical comedy "Just Because," in the Third District Municipal Court by Judge Spiegelberg. Berg sued for five weeks' salary at the rate of $150 a week from the day that he was discharged by George T. Brokaw, wealthy "angel" of the show.

Berg was employed as general manager of the production of "Just Because" up to February 4, from which date he sued for five weeks' salary.

BONSTELLE'S STOCK CO. CLOSING

PROVIDENCE, R. I. April 10.—The Bonstelle Stock Company, which has been playing at the Opera House here, closes its engagment next week, the last performance to be given on April 22. The play for the closing week is to be "Enter Madame."

IRWIN-COLUMBIA BRIEFS FILED

Counsel for both sides in the $100,000 damage suit brought by Fred Irwin against the Columbia Amusement Company, appeared before the judges in the Appellate Division of the Supreme Court last Friday and presented briefs on the appeal taken by the defendant from the order of Supreme Court Justice Ford which directs the examination before trial of J. Herbert Mack, President of the Columbia Burlesque Co., Rud. J. Hynicka, Treasurer, and Sam Scribner, Secretary, and also the production for examination by the plaintiff of certain books and records of the defendant. Leon Laski appeared for the Columbia, and Avel B. Silverman, of the law firm of House, Grossman & Vorhaus, for the plaintiff.

The appeal taken by the Columbia Amusement Company is based upon two grounds, one, that the complaint filed by Irwin, who is suing for the return of two franchises on the circuit which he alleges were wrongfully taken from him, does not state that he is the owner of twenty-five shares of stock in the corporation, as he must be in order to be a franchise-holder; the other, that, in case the first reason is not upheld by the court, that the order be modified to the extent of permitting the examination of only one officer of the company, Sam. Scribner, who, as secretary, can answer all questions regarding the case that could be answered by Mack and Hynicka.

The Columbia Amusement Company has also appealed from the decision handed down by Supreme Court Justice Mullan last week denying the motion asking for the dismissal of Irwin's complaint on the ground that it did not specifically state that he was the owner of twenty-five shares of stock in the company.

COLEMAN, HILL BOOKER, RESIGNS

John J. Coleman, who for the past two years has been booking manager for the Gus Hill Enterprises, resigned his position and left the Hill offices last Saturday.

Mr. Coleman has accepted the position as Director General of the Scottish Rite Cathedral, which was formerly the Manhattan Opera House, and was recently acquired by the Scottish Rite Bodies of the Valley of New York.

Besides being in charge of the building, Mr. Coleman, will also attend to his other duties as director of the working of the various degrees, which office he has held for the past twenty years.

Mr. Coleman said that he would stage some very sensational effects in the working of the degrees, as he now has a stage with ample room to work on. Stage mechanics are now at work on the stage of the old opera house engaged in the building of scenery to be used in the degree work.

The building, according to Mr. Coleman, will be leased for concerts of a high class nature at various times.

Gus Hill said that he was sorry to lose the services of Mr. Coleman, as he stood second to none as a booking manager. "This marks John's active retirement from the show business," said Mr. Hill.

NEW SHOWS FOR CHICAGO

CHICAGO, April 10.—"Anna Christie," with Pauline Lord, in her first starring vehicle opened at the Cort on Sunday night and in Eugene O'Neil's grim drama scored a success.

On Monday night, "The Dream Maker," with William Gillette, made its appearance at the Powers.

On April 16th May Robson will come in to the Olympic with "It Pays To Smile." Miss Robson will be seen in role of the adventuring governess in the widely read tale by Nina Wilcox Putnam and made into a play by Ethel Watts Mumford.

"BROADWAY WHIRL" CLOSES

"The Broadway Whirl," the John Mears musical show which played an engagement at the Times Square Theatre last June and since had been on the road closed its long tour on Saturday night of last week.

Blanche Ring, Charles Winninger and Winona Winter were featured in the piece.

AMUSEMENT STOCKS CONTINUE TO HOLD STRONG POSITION

Million a Day Sales of Shares Sends Famous Players Up to Within One Point of Year's Record—Orpheum Gains and Loew's Holds

The report that Famous-Players-Lasky Corporation had reduced its bank loans from $5,000,000 to $2,500,000, and that its bank debts would be entirely liquidated shortly caused a tremendous turnover of the common stock on Wall Street on Monday, when over 20,000 shares were sold. The March earnings of the corporation, it was reported on the Street, were larger than for any similar period in its history.

Sales of over 20,000 shares on Monday drove the issue up to a high price for the day of 84⅜. On the day in February when the Famous Players-Lasky common went to its high of 85⅛, only 13,000 shares were traded in. On Monday Famous Players closed at 83⅞.

Orpheum Circuit, Inc., stock kept up in the foreguard also on Monday, closing at 19¾, with a high for the day of 20⅜. The sales for the day amounted to but 1,800. Last week the total volume of sales in this amusement stock amounted to 13,000, and a new high price for the year was set, the stock going up to 20⅞.

Loew's, Inc., with total sales on Monday of 3,500 shares, kept steady around 15½, closing at that figure. The high for the year in this stock is 16½. Last week the total sales in Loew's was 9,700.

Goldwyn Pictures Corporation, on the Curb Market, is still sidling around seven. On Monday, with 3,500 shares of this issue changing hands, the stock reached a high of seven, closing at 6¾. Last week 31,200 shares were traded in. The high for the year is eight, and the low four.

ROSE COGHLAN BENEFIT APRIL 23

The testimonial benefit for the veteran actress, Rose Coghlan, has been announced for Sunday evening, April 23. The Apollo Theatre has been rented for the occasion.

William Collier, Florence Moore, Wilda Bennett, Joseph Santley, Ivy Sawyer, Solly Ward, Rene Riano, Rose Rolanda, Emma Haig, Richard Keane, Mlle. Marguerite and Frank Gill of Irving Berlin's Music Box Revue have volunteered to appear. Sam Harris, president of the P. M. A., is to put on the show.

Because of nervousness, which caused lack of memory, Miss Coghlan has been out of work for over a year. She is now at the Hotel York, Seventh Avenue and Thirty-sixth Street, and is being cared for by her daughter, Mrs. Robert Pittman. In a few days, when she is able to be moved, as she walks very little, she will be taken to the Pittman home on Long Island.

EQUITY TURNS DOWN P. M. A. REQUEST

At a recent meeting of the arbitration boards of the Producing Managers' Association and the Actors' Equity Association, the committee of the latter turned down the P. M. A. request that extra performances of road show companies be computed at the end of the season, instead of each week, as at present. The P. M. A. contended that it was unfair to the one-night stand show managers to be forced to pay full salaries when less than eight performances were played in one week, as is often the case, and at the same time being obliged to pay for extra performances over eight. The suggestion was made that the extra performances played all season, averaging over eight per week, be paid at the end of the season, but this the Equity officials turned down.

BROWN'S CHOP HOUSE SOLD

Brown's Chop House, a Rialto landmark which many stage celebrities have patronized in the past twenty-five years, is threatened with extinction as a result of the property, situated across Broadway from the Metropolitan Opera House, having changed hands.

The place is a five-story building, and its sale price is said to be about $275,000. The heirs of Andrew Sober, who bought the property twenty-five years ago, sold it to Joseph Schwartz.

The chop house owners have a lease on the place which expires July, 1923.

NEW MILLER OPENS MAY 1

CHICAGO, Ill., April 10.—Harry Miller, Chicago booking manager of the Consolidated Booking Offices of Chicago, announces that the New Miller Theatre in Wichita, Kan., will open on May 1 with vaudeville booked from Chicago. The new playhouse cost $1,000,000 to erect.

DIFFERENCE OVER EXPENSES

Some misunderstanding is understood to have cropped up last week between Elaine Hammerstein, the picture-star, and the Selznick Pitcures Corporation over the question of whether the company, by the contract between the two parties, was obliged to pay the traveling expenses of her mother and her living expenses while in California, where she, in company with the entire Selznick production staff in New York, left for last Sunday night. According to Miss Hammerstein's contract with Selznick, which is for five years beginning in 1919, she was to receive a salary beginning at $300 a week and graduating up to $2,500 a week, with all traveling expenses paid for distances of over 30 miles.

When questioned last week about the matter Alfred Beekman, of House, Grossman & Vorhais, who is Miss Hammerstein's attorney, refused to say anything about the matter other than that he believed it had been amicably settled, since the actress had left for Los Angeles, where she will stay for at least a year, on Sunday night.

BLAMES PUBLIC FOR TICKET PRICE

S. Marion Tucker, President of the New York Drama League, blamed the public for the high price of theatre tickets, when he spoke last Sunday night at the Church of Ascension Forum, Fifth avenue and 10th street. He said in part:

"The money you pay at the box office isn't for the acting or the costumes or the scenic effects. Most of it goes to the man who owns the real estate. The trouble is that we want our theatres all to be near Times Square and Broadway, between 38th and 50th streets. The overhead there—its the dearest land in the world—is simply tremendous, and that is what people who object to theatre tickets at $3.30 a piece don't realize.

People in London went to see "Abraham Lincoln," by the thousands, yet was it on the Strand? No, it was out in Hammersmith, five miles from the center of London—as if it had been in Flatbush here. New York folks wouldn't go to Brooklyn to see the best show in the world.

CHICAGO SEES CIRCUS PARADE

CHICAGO, Ill., April 10.—A special permit was granted the Sells Floto-Buffalo Bill Circus for a parade through the loop streets of Chicago. The parade was held on Friday afternoon and drew considerable attention from pedestrians in the loop. The elephants were used for political advertising purposes, carrying signs in favor of politicians who are favored by those in power at the present time. The circus opened Saturday night.

BANKRUPTCY HEARING UP

The hearing on the alleged bankruptcy of the American Burlesque Association, will be heard before Ex-Judge E. Henry Lacombe, as special master, Federal Judge Hand having set the matter down for immediate hearing without a jury trial in place of the examination before trial of the officers of the company which he had previously ordered.

The American Burlesque Association, through its attorney, Samuel J. Goldsmith, of the firm of Myers & Goldsmith, had petitioned for a jury trial. The attorneys for the petitioning creditors, who alleged the American Burlesque Association to be insolvent, Olcott, Bonynge, McManus and Ernst, then obtained an order to examine the officers before the trial, and Peter B. Olney, Jr., was appointed to serve as special master. The alleged bankrupt then went before Federal Judge Hand and made a motion to vacate the order. Judge Hand granted the motion, saying: "I will vacate the order for the examination, but I will make you (the attorney for the American Burlesque) stipulate to waive a jury trial and I will set the matter down for an immediate hearing before ex-Judge E. Henry Lacombe as special master."

The petitioning creditors against the American Burlesque Association are: P. J. Carey & Sons, Inc., with a claim for $5,658.28; Pearson-Meade Lithographing Company, Inc., $695.65, and Charles Maher, assignee of the National Printing & Engraving Company, Inc., $11,313.64.

In the answer and affidavit filed by I. H. Herk, president of the American Burlesque Association, he declared that the company was perfectly solvent, with assets of $156,996.67 over and above its liabilities. He also asserted that the petition for the appointment of a receiver of the Association was engineered by officials of the Columbia Amusement Company in an effort to eliminate the American and have the whole burlesque field for itself!

DRAMATIC CLUB ROBBED

NEW HAVEN, April 10.—Several men, armed and masked, held up the Orange Dramatic Club, in West Haven early Sunday morning and obtained between $2,000 and $3,000 in cash. None of the jewelry worn by the members of an interesting card party was taken, although there was a systematic search for the actual hard cash.

The bandits entered through the front door, and came upon the members of a far advanced poker party in a warm and excited condition. When the burglars suggested that the patrons throw up their hands, as well as their money, one taxi-driver, more adventurous than the rest, tried a little argument with the thieves, who promptly blackjacked him, thoroughly searched him, and laid him to rest quietly on the floor. The others made no outcry.

The police and several firemen got one of the alleged burglars, who answered to the name of Salvatore Santoneille, residence, Springfield, Mass. Following the loss of their ready money, the party is said to have broken up at an early hour.

BIG BENEFIT AT 49TH STREET

Over $11,000 was realized as the result of the benefit given by Nikita Balief and the Chauve Souris Company for the relief of the starving Russian artists and their families. The show was given at the Forty-ninth Street Theatre and was attended and aided by many of New York's comedy stars.

Al. Jolson attended to the door of the theatre, while Ed. Wynn opened the doors of the cars for the patrons of the show. Doris Keane, Leonore Ulric and Laurette Taylor acted as ushers, while Sam Bernard was check room boy. Leon Errol and Walter Catlett served water and refreshments (?) for a consideration, to the audience.

A doll auctioned off by Jolson brought $700, and was knocked down to Morris Gest, who, in his turn, gave it to D. W. Griffith, who made the next largest bid.

BIG REVUE AT MARIGOLD

CHICAGO, Ill., April 10.—The Marigold Gardens were officially opened on April 3 with Ernie Young's "Arabian Knights," a massive revue that was staged by William Rankin and Edgar Schooley. Over 2,500 persons witnessed the first production and the Marigold was crowded beyond capacity. The costuming of the revue is beautiful and is credited to Lester of Chicago. The music is by Ted Koehler, William Mills, Paul Church and Harry Ruby and the lyrics by Roy Mack, Ted Koehler, Ernie Young and Bert Kalmer.

The revue opened with a "Ballyhoo" number led by Hazel Kirke, who was assisted by twelve chorus girls and the Elida Ballet. It proved a beautifully staged number and won rounds of applause. Another winning number was "The Nautch Number," led by Mary Thomas, a northside favorite, who was also assisted by a chorus of twelve and the Elida Ballet. A pearl number proved a marvelously staged bit and was forced to respond to three encores. It was led by Mary Thomas. The Roman number, headed by Louis Lavalle and assisted by the chorus and the Elida Ballet, was another appreciative bit. Hazel Kirke's jazz number scored for the productions' hit.

The revue contains twenty-five numbers and each and everyone has been staged in masterful fashion. The Marigold lobby was a storehouse for flower tokens and telegrams. Following the close of the revue Ernie Young was called upon for a speech. He thanked his staff for the services rendered him and introduced each of them in turn.

Among the members of the revue are Hazel Kirke, Arthur Leeming, Mary Thomas, Louis Lavalle and Margo Raffaro and the Elida Ballet. The members of the ballet are Elizabeth Friedman, Adele Jeanne, Miss Lolita, Gloria June, Miss Eliane, Phyllis Dawn, Miss Andrea and Estye Rita. The following are members of the chorus: Maxine Morley, Bobby Madrecki, Marie Ayers, Eunice Ayers, Ruth King, Mildred Morgan, Grace Rheams, Bobby Kinston, Genevieve Turner, Ruth Smith, Myrtle Delue, Phyllis Reed, Zoe Fondelier.

TAXI CO. SUES BACON

Gerald F. Bacon, who was the manager and one of the producers of the musical comedy called "Princess Virtue" which had a short and none too sweet run at the Central Theatre last Summer, has been much sought after by creditors during the past few months, a number of suits having been filed against him, the latest of which is one filed in the Third District Court last week by the Independent Taxi Owners' Association, of No. 1547 Broadway, for $123.10. This amount is alleged to be due for taxi hire during the months of March, April and May, in 1921, at which time Mr. Bacon was exceedingly busy with the production of "Princess Virtue," which opened in May at the Central Theatre. Bacon's office is in the Times Building.

"MADE IN PHILLY" OPENING

"Made In Philly," a musical comedy, with a cast composed solely of Philadelphians, will open at the Chestnut Street Opera House, Philadelphia, on May 1st. Rehearsals for the production will begin on April 15th. The cast will include Frank Orth, Johnny Dooley, El Brendel and Flo Burt. The book is by Frank Orth and El Brendel.

The piece was originally produced five years ago, with a cast that included: Brendel and Burt, The Four Dooleys, Yvette Rugel, and Orth and Ferns. Since then William Dooley and Harry Ferns have passed away. The original book was written by Frank Orth.

BROOKS TO DO ACT IN LONDON

Alan Brooks sailed for London on Tuesday of this week. He took with him his act, "Dollars and Sense," which he plans to play in London.

EQUITY ANNUAL ELECTION TO BE HELD AT HOTEL ASTOR, MAY 26

Regular Ticket Nominated This Week—Bears Names of Practically the Same Persons Who Now Hold Office in the Organization—John Emerson Again Heads Ticket

The regular ticket to be submitted to the vote of the members of the Actors' Equity Association at the annual meeting to be held on May 26 at the Hotel Astor will be composed almost entirely of the same persons now holding office in the organization. The elections of officials take place yearly. The ticket will again be headed by John Emerson, for president; Ethel Barrymore, for vice-president; Grant Stewart, for recording secretary, and Frank Gillmore, for executive secretary, according to information received this week. The official report of the Nominating Committee, which formulates the regular ticket, has not been made public, although it is expected to be given out this week.

The present officials, who will again run for reelection, have held office for two years.

John Emerson, the president of Equity, is at present in Europe, where he is resting at the advice of his physicians. It is understood, however, that he has agreed to stand for reelection. The remainder of the ticket includes the names of those to hold office on the Executive Council.

According to the constitution of the Actors' Equity Association, a regular ticket is made up each year by a committee appointed by the Council. The ballot submitted to the members of the organization contains the names of those running for election on the regular ticket. There is provision made, however, for opposition tickets, the ballot containing blank spaces in which the voting member may place the name of the member he wishes to vote for.

It is not expected that any opposition ticket will be put at the annual meeting to be held on May 26. As it was phrased by one Equity member last week, "the membership is satisfied with the present administration at least until the Equity Shop question is settled once and for all, as they consider it best, following the old adage, not to change horses while crossing a river."

At the annual meeting held in 1921, the present ticket was reelected practically unanimously, and it is expected that the same condition will prevail this year.

The Nominating Committee met last week to prepare the ticket, which will be made public this week. The committee is composed of Ernest Truex, chairman; A. G. Andrews, Eleanor Gordon, Olive Oliver, Frank McCormack, Robert Middlemas, Ada Lewis, Morgan Wallace and Blanche Yurka.

"SALLY" BREAKS RECORDS

"Sally," the Ziegfeld musical play starring Leon Errol and Marilyn Miller at the New Amsterdam Theatre and scheduled to close Saturday April 22nd, has broken several records in the history of the theatre in New York, and also the records of other cities.

The play has already played for sixty-eight weeks having opened in December, 1920. Not counting standees, "Sally" played to over 1,034,348 persons, and to the largest receipts ever taken for an attraction in New York irrespective of how long the show ran. With the exception of the Century, the New Amsterdam Theatre is the largest legitimate theatre in New York and the play, therefore, was seen by more people than any other that ever played in the city.

Although "Lightnin'," ran for three years, the Gaiety Theatre is a small house. "Irene," the musical show which ran for two years at the Vanderbilt Theatre when playing to capacity would average about $15,000 a week; "Sally" paid a government tax on an average of $33,690 weekly. The show is scheduled to open in Boston after it closes in New York.

"PINS AND NEEDLES" ACTOR JOINS

One member of the recently disbanded "Pins and Needles" revue visited the offices of the Actors' Equity Association last week and joined that organization although he does not expect to stay in this country. He declared, according to an Equity official report, that he had always believed in the aims of Equity, but that he, with the other members of the English company, had not been able to consider himself a free agent, because of pressure brought to bear upon the company. He also asserted that Albert De Courville, the producer of "Pins and Needles," was forced to adopt the stand that he did against Equity because of pressure from powerful interests.

ROSE COGHLAN CLAIM PAID

On the day last week when it became known that Rose Coghlan was ill, the Actors' Equity Association turned over to her a check for $225, on account of a claim for salary which had just been collected after arbitration.

BOSTON SHOWS UNCHANGED

BOSTON, April 10.—For the second consecutive week Boston's legitimate theatres are unchanged, no new play having opened this week or the previous one. The Wilbur Theatre is still dark, but will re-open on the 17th with "The Last Waltz" for two weeks. Easter week will be a busy one, however, three new plays being scheduled to open on the 17th.

The Selwyn Theatre will open with William Courtenay in Willard Mack's "Smooth as Silk" next Monday, "The Emperor Jones" leaving this Saturday, after a run of three weeks to good business. "Smooth as Silk" is the play which opened last year in New York with Mack in the leading role, and then was played in Chicago with Taylor Holmes in the lead. Courtenay has been playing in New York in "The Law Breaker" this season.

"Welcome Stranger" will close at the Tremont Theatre the end of this week. It will be followed by "The Gold Diggers."

At the Plymouth Theatre George Arliss in "The Green Goddess" is playing the last two weeks of his Boston engagement.

At the Hollis Street Theatre "Dulcy" continues; now in its fourth week. The Shubert Theatre is still occupied by "The Greenwich Village Follies of 1921," now in its fifth week.

At the Colonial George White's "Scandals" is on its fourth and last week. The week of the 17th the house will be occupied by an amateur company. On the 24th, "Sally" will open at the Colonial.

"GO EASY MABEL" OPENS APRIL 20

Frank M. Witmark has placed the musical play "Go Easy Mabel," with Lee Morrison who is arranging to give the piece a tryout in Atlantic City on April 20th, after which it is expected to come to New York, opening at the Longacre Theatre.

Ethel Levey will be starred, with a well known cast that will include Estelle Wynwood and Sherman Wade.

The show, the book, lyrics and music of which is by Charles Georges, was originally produced by the Union Hill Stock Company, as a straight farce. Al Woods took an option on the piece with a view toward starring Florence Moore in it. He failed to take advantage of the option which was taken over by Frank Witmark, and musicalized by the author.

"CHARLATAN" CLEVER MYSTERY

ATLANTIC CITY, April 5.—A new mystery play of the "Bat" school of melodrama opened at the Globe Theatre last night with the title of "The Charlatan." Like all tryouts, the play is crude in spots but has considerable promise nevertheless.

The story begins when Dhima, the wife of the magician Caliostro, is found dead in a secret chamber in the cabinet from which she had mysteriously disappeared before the very eyes of the audience. This takes place in the home of Mason Talbot at a a private exhibition of magic. The untangling of the mystery is the play.

The questions arise fast and furious and some of them are: Did the magician kill his wife because he knew she was unfaithful to him? Did Eric Stark, her lover, with whom she was planning to elope, kill her because he wanted her only for the money she would bring him? She accuses him of this early in the play. Or did the Hindu slave Yagi Nama, who adores his master Caliostro, do away with her because he knew she was unfaithful to his employer? A former sweetheart and stupid district attorney are also placed in a compromising position with the possible guilt on their hand. Who stuck the poisoned needle into the magician's wife is the big noise. Outside of a few others, no one is suspected of the murder. The suspense, however, did not keep pace with the number of possible murderers. The climax, also, was not worked up as it might have been done.

The first part of the play will have to have much useless talk cut and the action made faster if the play is to be a success. For the interest in such plays, dies easy and it takes on the proportions of a burlesque, once the audience fails to be impressed. However, it can be remedied. The great success of the "Cat and Canary" proves this.

The cast was almost above reproach and did well with their respective parts. Frederick Tilden as the magician, suave and crafty, does the best work of the play. Margaret Dale gave a charming performance, and as usual Lucille Watson did much to help the play.

Fania Marinoff, though she is not seen after the first act, made a distinct impression with her rather vivid personality. Natta Sunderland was at times unnatural in her manner, but passed for all that.

The success of such plays as the "Bat" and similar offerings which also opened doubtfully, leaves room for possible success for "The Charlatan." It may be a knockout with a little patching up here and there.

WOODS TO DO "WHO'S WHO"

One of the first of the A. H. Woods' productions for next season is to be "Who's Who," a German farce, the American version of which has been written by Avery Hopwood and Walter De Leon.

Miss Emma Lindsay

introducing *Sultan*, an equine surprise, the wonder pony. A real novelty act. Miss Lindsay, charming and beautiful, adds much to the act's value.

81st St. Theatre this week.
Direction Jerry Hoffman.

"DARDANELLA" CASE UP

The case of Felix Bernard against McCarthy and Fisher, Inc., for an accounting of the receipts from the sale of "Dardanella," is on trial before Supreme Court Justice, Bijur, as the *Clipper* goes to press.

The defendant, the Fisher Co., published, under a royalty agreement with its composers, the plaintiff Bernard and Johnny S. Black, the composition known as "Dardanella." Bernard alleges that more than a million copies thereof were sold—this upon information and beliet—and that receipts from phonograph and player-piano concerns brought the defendant's profits to $300,000. Of this amount, so he alleges, some $50,000 should have been paid to him. What he received was a check for $100 for an assignment of his royalty rights. In his complaint he avers that misrepresentations induced him to make the assignment.

Catherine Joyce, as a witness testified on Monday, that during October, 1919, she went to various road houses, hotels and other eating places, as well as places of amusement, and had reported to Mr. Fisher that "Dardanella" would make a big hit and said that following a visit by her in company with Mrs. Fisher to one of them the latter remarked to her husband: "Oh, Fred, we have a wonderful tune," naming "Dardanella."

It was while she was canvassing the road houses, cabaret shows, etc., to promote the use of "Dardanella," testified Miss Joyce, that she told Mr. Fisher that he was "foolish he didn't start to push it."

On November, 1919, after the period concerning which Miss Joyce testified Mr. Bernard, according to the papers before the court, received a letter from J. Mittenthol, general manager for the company, wrote:

"Now Mr. Fisher wants to change the trio, and this will mean we will have to make all new plates and change the whole thing over again.

"As nothing has been done with the number and it is a poor seller, we feel as though you are entitled to something, and Mr. Fisher asked me to write you that he would be willing to give you $100 for this number.

"I don't think there is that much coming to you on the number because, as I say, it has gone very little. In fact days and weeks have gone by when we haven't sold a copy of it. It is not going over and we want to make these changes.

"If you will accept the proposition kindly wire me."

Bernard testified he had confidence in the honesty of the defendants and believed the statement in the letter, and he said he wired accepting the proposition. On or about November 20, 1919, he received subsequently a check for $100, together with a bill of sale, which he signed and returned to the defendant transferring all his rights in the musical composition of "Dardanella" and all mechanical rights in the song.

Two weeks later, he testified, while in Kansas City for the first time he learned that the song "Dardanella" was an exceptional hit. He wrote to Mr. Fisher, he testified, and in answer received a letter dated January 21, 1920, in which Mr. Fisher said: "The number," referring to the musical composition "Dardanella," "is no doubt a big hit throughout the country, but we do not give anybody credit for it, not even myself or the firm. It is a natural hit."

HALLIGAN SAILS FOR LONDON

William Halligan, vaudeville actor, who has just closed a tour over the Orpheum and Inter State time, arrived in New York on Saturday and on Tuesday sailed on the *Aquitania* for London. Halligan's party was a distinguished one and included Jack Dempsey, Jack Kearns, Damon Runyan and Alan Brooks.

"WEARY WIVES" NEW HARRIS PLAY

Rehearsals of the new Vincent Lawrene play "Weary Wives," which is to be presented by Sam H. Harris, went into rehearsals this week. William Gilmore is staging the piece which will open within the next two weeks.

Edmund Lowe and Olive Tell are in the cast.

VAUDEVILLE

ORCHESTRAS IN DEMAND FOR VAUDEVILLE

GOOD ONES DRAW WELL

The high class orchestra is rapidly assuming the position of a standard vaudeville act. The demand for good combinations to tour the various circuits is a large one. Paul Whiteman's orchestra, playing at the Palace Theatre this week, and scheduled to stay there for from three to five weeks, showed at his last engagement at the Palace, when he played five consecutive weeks, that the vaudeville public wants this class of act.

Other examples of the way jazz band acts are taking on in vaudeville are Paul Specht's Society Syncopators, opening at the Loew State next Monday, for an indefinite engagement; Alex Hyde and His Band of Lords, which has been routed over the Loew Circuit; the United States Navy Jazz Band, on the Keith time, and several others.

Besides the orchestra acts, there are a host of jazz bands playing in vaudeville in support of single and two acts. An example of the appeal of the jazz band to vaudeville patrons is seen in the fact that at the recent engagement of the Dolly Sisters at the Palace and other Keith houses nearby, the addition of Gene Dabney's Orchestra after the first week bolstered up the act, which had been sagging badly, at least fifty per cent.

NEW PRODUCING CO. FORMED

A new vaudeville producing company, composed of Dave Marion, Edward Le Roy Rice and James Madison, has been formed and offices opened in the Strand Theatre Building.

A number of new acts under the name of Marima productions will be put out at once.

The first, an act with a cast of old time performers, will open this week. It is called "The Surprise Party" and in the cast will be Edward E. Rice, the old time producer and manager; Leonard Grover, Eddie Gerard, Frank McNish, Edward Begley, Katie Rooney, Laura Bennett and Annie Hart.

MASTERS & KRAFT ON SUN TIME

The Masters and Kraft Revue, recently completed a tour of the Shubert time, is scheduled to open for a tour of the Sun time on April 17. The company will open at the Victoria Theatre, Rochester, New York.

The act will make a complete tour of the Sun time.

VAUDE. OUT OF WINTER GARDEN

The vaudeville season of the Shubert Winter Garden ended on Sunday night of this week. The Eddie Cantor show, "Make it Snappy," with Nan Halperin, opens on Thursday night of this week. Sunday vaudeville shows will continue to be given at the Garden until the summer season.

WARFIELD OPENS ON JUNE 11

SAN FRANCISCO, Cal., April 10.—The new Loew-Warfield Theatre, which will open on June 11, is directly opposite the new Orpheum Junior house. The Golden Gate, which opened a few weeks ago. During the opening week over 50,000 people saw the show at the Golden Gate.

SPECIAL BILL FOR SUNDAYS

BUFFALO, N. Y., April 10.—Loew's State Theatre at this city is now showing a separate bill on Sundays, the act being booked in for one day only. This policy started last week.

NEW ACTS

Charles A. Loder will open in an act this week that is a revival of his old act done thirty-five years ago on the concert hall stage.

Al Gamble and Val. Eicher have reunited after a split of two years. The title of the new act is "The Human Comptometer" and will be billed as Val and Gamble.

Isabella Miller is rehearsing a new four people act, which she will present in vaudeville next week, playing one of the outlying Chicago theatres. The new offering will run along comedy lines.

"Futurettes" is the title of the new William G. Lovatt act, a ten people offering, which is scheduled to open on the big time soon. The act is a miniature musical comedy. Bob Dare wrote the book and is staging the act.

Robert Williams, husband of Marian Harris, will make a vaudeville appearance in a new single act written by Frank Davis of Davis and Darnell. Williams is from the production field, having appeared in "Eyes of Youth" and "Friendly Enemies."

Henry Berman, formerly of Dody and Berman, which is now Lewis and Dody; and Al. Brown, the song writer, have formed a new combination, which will open shortly under the direction of Henry Fink. The act will be billed as "The Syncopated Bachelors."

Dorothy Dodd and Sam Gold have dissolved their partnership and both will appear in new acts with different partners. Miss Dodd is well known in the phonograph recording and will be assisted in her new turn by a lady pianist. Sam Gold has changed his name to Goold and will do a comedy piano act with Abe Walters.

BENEFIT FOR STERNAD WIDOW

CHICAGO, Ill., April 10.—Funeral services for the late Jake Sternad were held last Wednesday afternoon under the auspices of the B. P. O. Elks No. 4 of Chicago, of which he was a member. The funeral services were read in the Chapel of Scotts. The theatrical profession attended in a body but were unable to enter the chapel, due to the smallness of the place. The Elks' services were conducted at 2 p. m. and the remains were then passed over to a priest who closed the ceremony.

Sternad died penniless and a fund is now being organized for Mrs. Sternad. Donations to date have surpassed $1,000. Various vaudeville circuits have entered an agreement to keep the Sternad attractions booked for two years, turning the profits of the acts over to the widow. It is planned to give a monster vaudeville show here, using "Red Pepper" for a special matinee, the proceeds of which will also be given to Mrs. Sternad. The Apollo Theatre will be used for the performance.

OPERA HOUSE RE-OPENING

CHICAGO, Ill., April 10.—The Western Vaudeville Managers' Association have again added the Grand Opera House in St. Louis to their bookings and the house will open late this month. It was recently closed by orders of the Building Commissioner, who ordered a new roof on the playhouse. The house is reported to be showing a profit weekly of $2,500. It will remain open the entire summer.

STEWART SISTERS RETURNING

The Stewart Sisters, well known record artists and considered one of the best vocal-duet teams, are preparing a new vaudeville act in which they will return to the stage shortly. At present they are fulfilling a series of club engagements where they are introducing Kerry Mill's new harmony song "Lovable Eyes."

PROCTOR HOUSES TO KEEP OPEN

NOT AFFECTED BY SUMMER

All of the theatres affiliated with the F. F. Proctor Theatrical Enterprises, will remain open the entire summer and continue their regular policy as usual. According to F. F. Proctor, owner of the theatrical enterprise which bears his name, the general theatrical slump has not in any way affected his houses which are doing good business. He is optimistic as to the coming season.

"The vaudeville and picture houses are in the same condition every year at this time," said Mr. Proctor. Things are expected to be a little slow just before Easter, and they will brighten up before the summer arrives. I have not noticed any marked slump in business in the Proctor theatres; we have continued to make money despite the cry of hard times. I feel sure that the coming season will see things booming again in every branch of the theatrical profession. We attribute our continued good business to cheap prices and to the fact that we have neighborhood theatres where we present a good show for the money; a show that is clean, sanitary, fills a tremendous want in neighborhoods where the working classes live. We have nothing to fear, for business conditions all over the country are on the mend, and that means prosperity for us. My theaters at Albany, Schenectady and Troy that are playing stock will remain open during the summer."

GILLMORE BALLET GOING ABROAD

The Ethel Gillmore Ballet, following the vaudeville tour of the south and the west coast, will sail for Europe to play engagements at the Palace and Coliseum Theatres, London. Following this, she will take her troupe to the Folies Bergere, Paris, where she will play for a short time. After this Miss Gillmore will make a short tour of Europe.

EMPRESS TO STAY OPEN

CHICAGO, Ill., April 10.—The Empress Theatre, Lansing, Mich., announces that its bookings hereafter will be supplied by the Carrell Circuit of Chicago, Ill. The house will be a split week, playing two bills weekly, each containing five acts. The house will remain open throughout the entire summer.

HERON-BOND CO. SPLITS

The Heron-Bond Producing Company, formed several months ago with a view to producing and booking vaudeville acts, has split up, and the proprietors have returned to vaudeville. The reason given was lack of business.

The company was located in the Putnam Building.

NEW PAPER STARTS

The American Artists' Federation News, a new paper, of which Harry Mountford is editor, made its first appearance last week. The first issue is of four pages and is mainly concerned with boosting the A. A. F.

ACTS OUT OF CROSS KEYS

PHILADELPHIA, April 10.—Vaudeville acts will not play at the Cross Keys here after April 29, and on May 1, the Mae Desmond stock company takes possession of the house and will present a repertoire of plays during the Summer season.

"WHITE SLAVE" FOR VAUDEVILLE

Robert Campbell is going to play in the vaudeville theatres a condensed version of "The White Slave," one of the most popular melodramas written by Bartley Campbell, his father. Simultaneously D. W. Griffith announces that he will make a cinema from the work. It was acted at the Fourteenth Street Theatre, then under the management of Jack Harvey, forty years ago, or on April 3, 1882. Marie Bates is said to be the only survivor of the original cast, which was made up of some famous players of the day. In the list were Georgia Cayvan, Emmie Wilmot, Etalka Wardell, Mrs. C. C. Germon, Gustavus Levick, Frank Roberts, William J. Scanlon, M. C. Daly and Welch Edwards.

EVA TANGUAY FOR WARFIELD

The Marcus Loew Booking Office, has selected Eva Tanguay to headline the opening bill at the new Warfield Theatre, San Francisco, the week of June 11th. Mr. Loew, himself will be present at the opening performance. Miss Tanguay, has proved to be one of the biggest attractions played by the Loew Enterprises. Last week at the Hippodrome, Seattle, the receipts were double the normal business of the house.

N. V. A. COMPLAINTS

Fred L. Stevens has fined a claim against Edward Stafford, for four weeks' salary in lieu of notice.

Albert (Scotti) Holmes has filed a claim against Al Moore's Jazz Band, for infringement on the "bass fiddle bit."

John T. Murray has filed a complaint against Leavitt & Lockwood, claiming they are infringing on his "single man and married man" bit.

REQUEST WEEK AT NEW YORK

The week of May 1, will be "Patrons' Request Week," at Loew's New York Theatre. The management will run whatever seven features the audience may select for that week. The voting for what feature pictures will be presented is now going on.

PLAY CARRELL CIRCUIT

CHICAGO, Ill., April 10.—Ima Button and Joe White have been routed for the next eight weeks over the Carrell Circuit, opening in Milwaukee, Wis., this week. Following the Carrell tour the act will leave for the Pacific Coast.

ROMM OPENS PHIL. OFFICE

Harry A. Romm, booking agent, with offices in the Putnam Building, has opened a Philadelphia office in the Globe Theatre Building, Juniper and Market streets. The office is managed by Jimmy Dyer, formerly of the act of Borden and Dwyer.

STOCK FOR COLUMBUS

COLUMBUS, O., April 10.—At the conclusion of the present vaudeville season, Keith's Theatre at this city will install a Stock Company, which will remain at the house until its vaudeville policy is resumed which will be about the first of September.

MISS SPIEGELBERG OPENS OFFICE

Leona Spiegelberg, formerly manager of the Harry Bestrey, Inc., theatrical agency, has opened offices in the Regan Building at No. 140 West Forty-second street, where she will personally represent actors.

PAUL SPECHT ON LOEW TIME

Paul Specht and his orchestra, just completing a tour of the neighborhood houses has been booked over the Loew circuit, opening at the State for one week, on April 17th.

Specht formerly played in Detroit where he was a big success.

VAUDEVILLE

PALACE

This week marks the return of Paul Whiteman and his Palais Royal Orchestra for another five-week engagement. The billing of a non-existent last act for the benefit of the act that really closes the bill is evidently a permanent thing now.

Mantell's Manikins presented a manikin musical comedy entitled, "Le Petit Cabaret," a most entertaining series of little acts by the skillfully manipulated puppets that held the interest of the most blase in the house. Acts of this calibre opening the bill will do much toward curing those who have the "coming in late" habit.

The second spot brought a peculiar pair of performers in Lou Reed and Al Tucker, "Two Gentlemen from Nowhere," who did things with the violin that isn't being done by every team clowning with that instrument.

A sister dancing act far above the average are Jessie Brown and Effie Weston, in "Dancing Debutantes," with Tom Tucker at the piano. Though a little larger than the dancing type of girls, both are unusually graceful and believe in giving the audience a run for its money. Tom Tucker filled in the intervals at the piano, in good style.

John T. Murray and Vivian Oakland in "Sublime to the Ridiculous," seen here two weeks ago when they doubled and filled in for the Harry Fox act, went over easily and to a good hand. Each of their various bits are clever and distinct skits that are bright and snappy. Miss Oakland has an excellent voice and presents a rather stiff, but refined appearance. Mr. Murray's style of working is breezy and effective.

The first half was closed by Gertrude Hoffman and her "American Ballet," including Leon Barte and several talented dancers, held over from last week. The routine with an exception or two, is the same as last week and delighted the audience with a terpsichorean production that has few if any competitors in vaudeville. In addition to the dances done by Miss Hoffman and Mr. Barte, some of them created by Michael Fokine, the solos and other dances presented proved Miss Hoffman's ability to surround herself with real dancers.

The second half was opened by Harry J. Conley in "Rice and Old Shoes," with Naomi Ray. Though the opening was hindered for a minute or two, due to a defective electric wire, the act sailed through for a solid hit. The piece is like a miniature musical comedy, for several musical numbers are interpolated. Mr. Conley's rube character is a wonder and his "swagger" never fails. The back drop is a marvelous piece of mechanism, making the act a novelty that stands out from all other "rube" sketches.

Gene Green hasn't been seen around here lately, but went over strong, as he always did. He opened with his "Bungaloo" song and subsequently sang several selections and told a number of stories. His style is excellent, his personality pleasing and his showmanship of a decidedly high order.

The next to closing spot never had a chance with Paul Whiteman and his Palais Royal Orchestra, who stopped the show to applause of the kind that is the good fortune of few acts to receive. The jazz, or symphonic orchestra, led by a leader of Whiteman's type is fast coming to the front as the most desirable of standard vaudeville acts. The act was more prettily set than in its last engagement here, the musicians were clad in evening clothes. The orchestra opened with "Ty-tee" (the numbers being placarded), and followed with "Pianoflage," "Stumbling," "Wabash Blues," "Oriental," "Down South," "Song of India" and many encores.

Bert and Betty Wheeler, one of the finest comedy juvenile teams we've seen, closed the show, holding them in a way that would have done credit to the act they had to follow. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

Paul Sydell featuring Spotty, his fox terrier in the act, opened to an exceedingly small house, but got away well. The dog is wonderful. He performs somersaults, stands, and acrobatic tricks that we have never seen equaled by any dog. Sydell did a few acrobatic stunts and played a melody on the violin, scoring on each stunt. But the dog put the act across and put it over for a show stopper.

Joe McFarlan and Johnny Palace in "Volumes of Harmony," lived up to their billing and did well in the number two position. Palace seemed ill at ease, however, and was a trifle nervous. McFarlan was just the opposite. There was ease and poise in every move. His voice as well was pleasing. All of the numbers done were in harmony and in good harmony.

Leo Donnelly and Company, the company in this instance being Millicent Hanley, did a little novelty skit entitled "'Tis and 'Tisn't." Over a discussion about the theatre, the man, Donnelly, stated that things did not happen in real life as on the stage and in books. The girl asked him many questions and he demonstrated how the thing would be in real life and the burlesquey stage business. The act was neatly done, the girl scoring as much as the man.

James J. Morton was fine, and should have been given more of a show of appreciation. His material was clever and clean. Morton is a fine performer and did his very best to make the audience get his material. But, while they laughed, they did not give an applause return that was satisfying.

Billy Sharp's Revue, a ten people act, stopped the show. The act is in reality a big minstrel show composed of men and women. Each of the four women did their bit, the men playing in the jazz band. The first violin player, a young girl, took the house when she and a boy violinist did a duet. Sharp executed the favorite dance routines of all of the famed minstrel men and dancers.

Wells, Virginia and West, "Two Sailors and a Girl," were fine. Buster Wells is a great little comic dancer, and did his work well, and in good style. His two solo dances were great and he should do more. It was his work that took the house and the other two people in the act were shrewd enough to see it.

Ethel Levey, the international singer, playing a short two weeks' engagement at the Riverside Theatre and the Palace Theatre prior to starring in a new musical comedy, came on following Wells, Virginia and West, receiving a cordial hand on her entrance. With magnificent poise she graciously acknowledged the applause and soon after started her act, which, in many ways is as before. She did two numbers, assisted by a pianist, who plays well and then hung up the show for three minutes while she made a change. Following this she did a number calculated to explain that jazz is here to stay and that she is all for it. This ended her program. Miss Levey makes the mistake of singing two verses and two choruses of each song, in this manner making the numbers longer.

Harry Breen, "the rapid fire song writer," did well, although much of his material was cut to a minimum. Breen need not depend on smut to get him over as his antics are enough to put any audience in hysterics. His ad lib song was good and pleased the entire house, which by this time had awakened to the fact that something was happening.

Larimer and Hudson, demonstrating the art of Pedraloquist, or in English, bicycle riding, closed the bill, and held the small house in till the finish. D. S. B.

FIFTH AVE.

The Three Falcons, opened the show. The three boys do a lot of good fast work on the rings. One of the boys holds up the comedy end of the act and gets quite a number of laughs. On number one, the act did very nicely.

Denno Sisters, Thibault and Cody, two men and two women, opened with a mixed quartette number, which they put over in good style, which was followed by a dance by the four. A single routine of dancing by each of the boys and a double routine by the girls, was well executed, and the act closed with the four doing a waltz clog. For an encore, which they were justly entitled to, the four gave their conception of a drum corps, sending that over for a few bows.

LeMaire-Hayes and Company, use a special set, in two, representing a boat. The boys are assisted by a woman and man. The boys garbed in the uniform of sailors, and in blackface, open the act with a good line of cross fire talk, out of which they get a good many laughs. At the woman's entrance some more dialogue is indulged in, and we learn that she wants her husband killed, offering the boys a large sum of money to "turn the trick." One of the boys gets her watch and she comes back with a supposed policeman to get it. After another routine of talk the two boys close with a double dance. Although the act got many laughs, it did not finish any too well. The two boys get all that they possibly can out of the material, but the woman and man who assist them are rather weak. The act did fairly well.

Andrew Mack ran on looking like a boy of eighteen. He opened with some talk and then sang an Irish comedy number, which was followed by some clever gags. Then, he put over a popular ballad in good voice, accompanying himself at the piano. After another bit of chatter, he closed with a popular number and tap dance, to a thunder of solid applause. Mr. Mack can hold his own on any bill.

Harriet Marlotte and Company, offered a comedy act entitled "Wish and Wait," but lots of comedy is lacking, and therefore the laughs are few and far between. The act is a mediocre offering that may get over in the three a day houses, but needs lots of working on before it will be able to hold down a spot on the better bills.

Willie Solar sang several comedy songs in his individual manner, sending each one over for its face value. His parodies on "Yoo Hoo," got him many laughs, and he closed with his "monkey bit," and stopped the show cold. This fellow knows how to put a number over, and can please on any bill.

Frawley and Louise, a man and woman, who work in "one," presented "It's All a Fake." The couple breeze on with a line of bright and snappy talk that give way to a double number and dance. A popular ballad by the man, who has a good voice went nicely. After making a change of wardrobe the woman comes back and they close with a popular number. The man is a clever light comic, and the woman a good foil for him.

Leightner Sisters and Alexander and Company held down the next to the closing spot, and registered their usual success. Winnie Leightner is a real clever comedienne with plenty of personality and pep and Newton Alexander is an able straight. Each member of the company do what is assigned them well. Although they carry a musical director the numbers were badly played in spots at the Monday matinee. The leader had better fiddle and not try to use the baton.

Reddington and Grant with some nifty work on the trampoline closed the show to a good share of applause. S. H. M.

COLONIAL

This is spring festival week and eleven acts were presented to an audience who appreciated most of the numbers.

Roy and Arthur opened the show with their old time crockery smashing offering that secured few laughs. The straight only does a few good juggling stunts, and the comedian in black face managed to get a huge laugh when he threw three paper plates in the direction of a box where two women plants were seated.

Harry and Grace Ellsworth were enjoyed, as Harry is a dancer of the better class and uncovered some Russian steps that stopped proceedings. Miss Ellsworth would do much better with her rag number if she would deliver same in a quiet and more effective manner. However, Brother and Sister easily held down the spot.

Four American Aces presented a casting act that caught on immediately. The flyers and catchers worked as if they enjoyed their stay.

Cooper and Ricardo scored the first real big hit of the afternoon with a bright talking act intermingled with songs. "What" in the Grip" is the title and contained many big laughs. Miss Ricardo is a comedienne who knows the art of selling her wares and on more than one occasion was compelled to stop and wait until the laughs died away before she could continue. Max Cooper possesses a pleasing voice and put his numbers over with a bang. The act is sure fire.

Bailey and Cowan, assisted by Estelle Davis, enraptured all with a budget of songs and music. This trio are artists and were a huge hit. Bill Bailey and his banjo was a "wow," while Lynn Cowan played the piano and sang a half dozen songs, all of which registered. The saxophone and banjo finish sent them off to a big hand.

"The Show Off," featuring Fred Sumner is one of the best domestic comedies that has been presented this season. Although Sumner is featured, the three ladies in the cast are artistes, and deserve equal billing. Laughs followed in close succession, due to the splendid manner the lines were read and put over.

Edwin George followed intermission with his quaint humor while trying to juggle hats and balls. It isn't so much the juggling but the continuous patter that accompanies it that placed George in the hit column. George has been around these parts for many seasons, and always has some new bright "gags" on every return.

Mae West proved conclusively that she not only can put over a number, but she possesses talent that if properly brought out could enter the legitimate and make good. Her act contains just a little talk that should be taken out, as Miss West does not have to resort to this method for laughs or applause. The temperamental French prima donna number is a gem, and was expertly delivered. Harry Richman was an excellent foil for Miss West and also played the piano and sang a few numbers in good style. The act is well put together and scored.

Joseph E. Howard and Ethelyn Clark met many old friends and made many new ones with their clean, clever and splendid entertainment. They sang some of their old songs and a few new numbers. However, the old favorites received the biggest hand. Jack King assisted at the piano and sang "Carrissima" in a falsetto voice that at first has the audience guessing, but at the conclusion registered.

Seed and Austin appeared close to five o'clock and put over their "Hokum" and "Nut" comedy. The prop horse and carriage did not work properly, but they went through the act and gathered plenty of laughs.

Valda, assisted by Lynn Burno at the piano, played to many empty seats, but those who remained enjoyed a wonderful dancing act. J. J. D.

VAUDEVILLE

81ST STREET

The opening act of this bill was Sultan, a trained horse, who went through his maneuvers with little or no hesitation, and executed these stunts well, and with the minimum mistakes. The horse, managed by an attractive young lady, dressed in riding habit, added, subtracted, pawed numbers called from the audience, remembered these numbers, and when called upon for the number to be repeated, did it. The act surprised the audience, who applauded roundly and called for encores, which were not forthcoming. The girl used a neat line of rapid fire talk composed of witty remarks, most of which showed her affection for the animal.

Jewell and Raymond, boy and girl, caused some merriment, and, though not what might be termed, in the vernacular, a "panic" act, did well. The two were dressed and acted as kids. The little girl was cute, while the boy, who was clever, was not far in the rear. The girl, when called out for a speech, told the audience that the boy was a girl and, even after the confession, there were many doubtful glances cast on the youngster, whose hair was cut boyish fashion.

Burt and Rosedale, man and woman entertainers, pleased. The man proved a capable musician on the flute, while the woman accompanied him upon the guitar. This gentleman is a "low" comedian, type, Jewish; but, nevertheless, put his material across in fine fashion, registering with the audience as a good performer. Besides this musical ability, the man also got applause on a great eccentric dance. In this his legs seemed to be uncontrollable and flew every which way.

Owen McGiveney, protean artist, proved and demonstrated his speed in changing costumes, characters and voices, and stopped the show with his work. The scene was taken from Charles Dickens' novel, entitled, "Oliver Twist." In this piece McGiveney played five characters and it might be stated here that there was no lengthy pause or wait between speeches. In the piece he first appeared as a Monk, which was followed in rapid succession by Nancy, Fagin, Bill Sykes and the Artful Dodger. The characters were all true to the novel's description and even the tone of the voices were as one would imagine them to be. There was plenty of excitement, dramatic moments and besides this, an element of comedy and pathos, and even tragedy. The audience, after the first few speeches, woke up to the fact that there was something of unusual interest going on, and from that time gave their entire attention to the man on the stage.

Renard and West, man and woman performers, did not get across well. The man, a huge, slim chap, evidently a low Jew comedian, posed as the Prince of Comedy, but though he had a choice spot following McGiveney, did not get many laughs, although every hoak bit used in turkey shows throughout the country were used. The girl, by her appearance, did very well. She looked neat and dressed well, although there was not much chance for her to show her ability, in comparison with the Prince.

Daphne Pollard, the English comedienne, clever as she is, did not tie up the show as she has been known to do in other houses. Her build got her a laugh on her entrance and her reputation got her a round of applause. She sang several numbers, the first of which was a little country tale of a girl going to the big city, etc., etc. Then came a song sung in a bathing garment that caused laughter and applause. This she followed up with a song, "Cleopatra," done as she did it in London. This caused more mirth and merriment, followed by a real hand to the little performer, every bit of which she deserve! A song "Wanted—A Man," hit the audience in the right place and they cheered her. A scene between Miss Pollard and a London bobby got a laugh. A great act. D. S. B.

AMERICAN ROOF

(First Half)

Lockart and Laddie, opened the show. The boys opened with song and dance, in "one." One of the boys then announces that the stage manager has requested them to do their old act, and they go to full stage, for a good fast routine of acrobatic work, that went over nicely.

McGowan and Knox man and woman, were on number two. They carry a special drop in "one," with an automobile painted on it with a door cut out. At the rise of the curtain the woman is discovered seated in the car, and the man makes his entrance and they go into some dialogue, that is good for a few laughs. A number by the woman who has quite a good voice went over. After some more chatter, they closed with a double comedy number, to a fair hand.

Gibson and Price, a man and woman comedy juggling act was the first act that got any real applause. The man does all the juggling, at the same time selling a good line of bright talk. The woman does some clever sketching with crayons. Some of the juggling done by the man is rather intricate.

Mason and Gwynne, were next. The man does blackface and the woman uses a tan makeup. They opened with a line of cross fire talk, good for laughs, which gave way to a popular ballad by the woman, during the second chorus of which she imitated a cornet. This went over big. The man comes back with a ukelele, and the couple sing a blues number.

"Dancing Shoes," with Ruth Wells, closed the first half of the show. Miss Wells is assisted by five dancing boys. The five open the act with an introductory number that leads them into a dance. A number by Miss Wells, brings one of the boys on for a single dance. Following this, is a "Swanee River" number by Miss Wells and four of the dancers, after which the little solo hoofer does a Primrose dance. A Chinese number, by Miss Wells and two of the boys came next, immediately followed by an English Koster dance by two boys. A popular number led by Miss Wells, brought the five dancers on for a Frisco impersonation, and they closed with an ensemble number by the entire cast.

Reed and Blake opened after intermission. One of the boys comes on with a dummy with which he does a bit of talk. The dummy refusing to work, he announces he will get his other dummy, goes off, coming back with the other chap. They go into a ventriloquist bit a la Lewis and Dody. This is followed by a number sang in harmony, a single dance by one chap and a ballad by the other, after which they come back as a couple of Frenchmen in makeup similar to Gold and Edwards, for a finish. They left the stage without a ripple. As singers of harmony songs these two boys would go over.

Thomas P. Jackson, assisted by Jean Russell, presented a comedy dramatic playlet, entitled "The New Stenographer," that went over quite well. The story is that of a woman detective who poses as a stenographer in search of work.

Friend and Downing, held down the next to closing spot in good style. They opened with a well-chosen routine of talk, and then sang several parodies. The boys stopped the entertainment for a few minutes.

La Savo and Gilmore, a man and woman in a dance offering closed the show. The woman is a good toe dancer, while the man has a fair voice and dances well. They did fairly well, and would have gotten more but the orchestra missed in several places. S. H. M.

PALACE

(Chicago)

Speedy vaudeville of the enjoyable brand was presented Monday afternoon with comedy running rampant. The programme was one of those that pleased each and everyone present; and the audience appreciated the excellence of the bill.

Wilbur and Adams opened with the man offering difficult acrobatic feats that were marvelously presented. Their comedy was neatly done and their tricks splendidly routined and executed.

Alyce and Lucille Sheldon sang a number of harmony songs winning out to four well earned bows, holding down the second spot with ease.

Raymond Bond and Eleanor Magnuson proved to be a delightful pair in a comedy offering that was well presented. It was entitled "Remnants" and was cleverly enacted.

Burns and Freda stove in the programme at this junction with their double wop stuff. Their impersonation of Gallagher and Shean with the preceding act joining them for a clowning finish, sent them away to a miniature riot.

Johnny Burke in "Drafted," a soldier monologue continued and gave still more impetus to the comedy and soon had the entire house screaming with laughter. His closing bit at the piano with the orchestra playing different selections, forced him to take a half dozen bows, and then some more. He has one of the funniest monologues in vaudeville.

Bessie Clayton in the speediest of dancing act, "A Box Party," scored the big hit of the afternoon and easily proved the most entertaining of headliners. Her jazz band is composed of excellent musicians and singers, all of them being versatile. The rest of Miss Clayton's company, the Magleys and Templetons, are wonderful dancers and with Miss Clayton presented one of the greatest acts of its kind ever seen at this house.

Al Herman and his snappy monologue, done in blackface, had it all his own way as soon as he hit the stage. He left the audience in more than good humor.

Leo Zarrell Duo closed the show, giving a fine exhibition of balancing stunts that were truly marvelous. At times the audience gasped at their difficult tricks. H. F. R.

MAJESTIC

(Chicago)

An intense rain storm interfered with business at the Majestic Monday evening. The program proved satisfying and gave excellent satisfaction.

Galetti's Baboons with a series of monkeyshines had the audience in a laughing mood and kept them in that condition throughout the running. The apes are well trained and really comical.

Sophie Kassmir, assisted by Leonard Bonneau at the piano sang four classical songs in a distinct voice, winning four bows.

D. D. H., a newcomer here, found the Windy City folks much to his liking. Here is a single that is in possession of truly original material and he sells it like a true salesman. He kept the house amused continually.

Harry Watson, Jr., continued to scatter laughter with his comical actions.

Ben Welch, assisted by Frank P. Murphy, never relented upon the house, but had them in screams with his funny monologue and cross fire material. Welch is a favorite here and Chicago never forgets him.

Eddie Buzzell, in "A Man of Affairs" proved another laughing morsel. Buzzell is supported by a capable cast, each individual winning recognition. Buzzell's clean comedy was enjoyable.

Gallagher and Shean were the evening's hit with their singing offer. The team registered distinctly.

The three Regals closed with iron jaw and heavyweight lifting, proving a desirable as well as a pleasing novelty H. R.

NEW ACT

MITY PRIMA DONNA

Theatre—*Chateau (Chicago).*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*In "One."*

The billing of this diminutive lady of charm is "The Mity-Prima Donna," and a most appropriate one at that, for it covers the act in full. Miss Carlson is of the type, rarely found, who depends on their personality rather than their material to put them over, and it is a safe bet that she will never fail to register.

Opening with a comedy song, and enough dancing to prove that she can step, she had the audience all attention for the numbers to follow, which runs the scale of popular hits to grand opera. She proved her versatility by her "clowning," in the burlesquing of opera stars, clowning with naturalness, above all keeping her own little self in her work which is better than all. Her rendition of "Sole Mio" is a rare treat for any music lover.

The little lady does not leave the audience for a minute during her act, making four changes of costumes on the stage. She has a well selected wardrobe which is a rare variety of gowning and she wears them gracefully.

As the act stands at present, it is ripe for the best time that vaudeville has to offer and if prediction is in force she will be there 'ere long. H. F. R.

MARTELL

Theatre—*58th Street.*
Style—*Impersonations.*
Time—*Eleven minutes.*
Setting—*Special in "Three."*

A pianist and a maid assist in this act with a beautiful "cyc." set in three to dress the stage. Martell is of the ordinary "garden variety" of female impersonators and fools only about 40 per cent of the audience. His opening song is based on personality and was originally written and done by the Courtney Sisters. Following his first number he makes a change of gown in front of the audience. This act alone discloses his secret to almost every woman in the audience.

Following his next number he exits for a change and returns in Oriental costume for a song concerning Confuscius in which the name is mispronounced to fit the lyrics. The act closes with a soubrette number with Martell at the finish doffing his wig which by this time wasn't necessary as he hadn't fooled anybody. A fair big small time act. E. H.

HELEN PRIMROSE

Theatre—*58th Street.*
Style—*Comedy singing.*
Time—*Eleven minutes.*
Setting—*House.*

The general idea of this act is to supply something that will kill time on a bill. The young lady has nothing startling to offer in the way of looks, personality or material and merely comes on the stage, does her numbers, makes her changes, then leaves the stage as she came on.

She opens with a song number of the popular, then exits to return minus her cape. She then goes into a series of talk some of which she extracted from one of those "Risque" little pamphlets that are not allowed to use the mail service. It was never written for the stage and consequently doesn't go over.

She sings two more pop numbers. As an act it would fit all right on the small or better small time. E. H.

VAUDEVILLE

125th STREET

(Last Half)

"Where is My Wandering Boy Tonight" was the feature film, and a good sized house attended on Thursday evening.

The Philmers opened the bill with a mixture of wire walking, balancing, juggling, dancing and comedy. The nimble footed wire walker appears on the wire in clown dress on full stage, set with a black drop decorated with white clown figures. The lady assistant was dressed as a clown, then in tights, dancing dress and other attractive make up. A leap from the wire to a jumping board, then back to the wire was accomplished on the third attempt and earned them good applause. A running fire of witty sayings throughout the act was of some help.

Denno Sisters, Thibault and Cady, two couples in evening dress, opened with a song put over in good harmony. One of the men remained to do a good tanglefoot dance, followed by the sisters in pretty white sport suits, for a lively Scotch dance. The other man then showed some quick foot work. The quartet finished the act with some pretty evolutions, including a windmill whirl. For one encore they imitated a drum corps in rhythmic tappings of the feet, to several bows.

Howard and Jean Chase appeared in a sketch on the full stage, set as an office. The senior partner had been persuaded by his daughter to engage her as office assistant to his partner, a confirmed woman hater. He objects, but the girl arrives, and during his absence manages to upset his papers and disturb his office routine. In a character, very much similar to that of "Kiki" fame, she foists herself upon him. The junior partner enters the office in time to see the senior kiss the girl, and not knowing that she was the daughter, warns her against the old man. The girl invents a romantic story of her relations with the old man, even mentioning a "baby," and the woman hater, in order to save the girl asks her to marry him. Finally he discovers her identity, and they all go out to lunch. The act kept them laughing all of the time.

The Temple Four, in Tuxedo suits, included a Hebrew comic, who addressed an imaginary lady friend in the audience. Their vocal selections were well put forward, the basso voice being particularly pleasing. A comic story is sung by the comedian, including some pithy points. A bass solo was well liked, and the tenor solo interrupted by the comedian's antics, finished the act. "Mine, All Mine," was offered for an effective encore.

Harry Breen furnished another episode of comedy, and his well known fling of the hat. The imitation of the little girl playing in the street and calling to her mother, had the ladies in the audience screaming. The extemporaneous song brought him out for his little encore speech.

Berrick and Hart arrived on the stage with some baggage, their automobile having broken down en route. The fine looking blonde girl and the little fat man go right into some singing, and the laughing song infected the whole house. The lady demonstrates that she can dance by clever high kicking. The "Game of Love," song with dance was nicely done. Then on full stage they arrive to harness up the horse which a farmer had sold them. This prop horse, played by two nimble acrobats, who should be programmed, kept the house in roars, the horse also joining in a dance. At the finish the cart and horse collapse for a big laugh. F. M.

STATE

(First Half)

Cooper and Lacy, opened the show. The team carries a special drop in "one." They open with a number that means little and then went into their dance. Each member of the team did a single routine of dancing that registered, the woman impersonating Pat Rooney, and George White, and the man doing some good eccentric dancing. They closed with a double dance doing nicely.

Makarenko Duo, use a special set in "two." This is a man and woman, who open with a classical number during the rendition of which they sang flat, sharp and every which way. After this the man makes an announcement saying he will sing a medley and apologizing for not speaking good English as he came from the Bronx, and we believed him. He sang the "kind applause" medley, which was followed by a medley by the woman and they closed with a Russian number, to nothing.

Stevers and Lovejoy, open with a comedy flirtation bit. The couple have a good line of bright talk and their dancing was pleasing to look at. The act did very well here. It is classy and has the big time atmosphere.

Mason and Gwynne, is a man and woman in tan and blackface makeups. They open with a good fast line of comedy talk that leads up to a ballad by the woman, during the chorus of which she imitates a "muted cornet." She has a good voice and sells the number. The man comes back with a Ukelele, and they close with a double number, and stopped the show. For the encore, the woman imitated a "jazz cornet."

Kawana Duo, a Japanese man and woman, were next with some fast and clever acrobatic work, and their efforts were appreciated. The act can go over on any bill.

Lew Welch, with his Hebrew monologue, got plenty of laughs. Welch has a good line of bright material, which refers to the topics of the day, and he knows how to sell his wares. He stopped the show.

The Songwriters Festival did not appear at this performance. S. H. M.

REGENT

(Last Half)

Samsted and Marion opened the bill, for the last half of the week, with strong arm exhibitions. The scene opens with the man looking at a picture of a girl, and dreaming of her. The lights go out, and the woman, as in the dream, enters. From then on the act was a series of tricks of strength, with the woman as the weight. The man spoiled the illusion of a dream, however, when he made a long speech, ballyhooing for the physical culture study, and lost the attention of the audience.

Kane and Grant, man and woman team, stopped the show with their dancing and singing. The boy, following the girl's song, entered, dresed as a tough, and executed, with the young woman, some of the dances which are supposed to occur on the East Side, or down on the Bowery. From this point the boy did a few imitations of famous dancers, such as Pat Rooney, Eddie Leonard and Frisco. These went over very well, although the Frisco imitation was not true to life. Then the girl rendered a cute little song, typical of Frances White and scored heavily. For the closing the two did a whirlwind song and dance routine that completely tied up the show.

The Beaumont Sisters, Rose and Nellie, two old time favorites, also did well in third spot. They told, in the story of the plot, how two old timers, of twenty-five years ago, could fall to the depths of the "pop" houses, and even be cancelled on these bills. But the plot became more hopeful when they received a telegram from "the greatest manager in show business," asking them to cancel the rest of their time, and appear in his latest Broadway show. They rehearsed their old act, done in Tony Pastor's Theatre a quarter of a century since, on the stage of this house, scoring tremendously. The sisters, in their encore number, did their original dance steps, in models of their original costumes worn in Tony Pastor's, and sprung their original "gag," or "Why does a chicken cross the street!" They also tied up the show.

Hoier and Thorton did their best in a sketch entitled, "At the Seaside," the action of which took place mostly on the farm. The opening used was the projection of a film showing the man doing all sorts of funny things while attempting to rescue a woman. After the film the two entered as they were last seen on the film, and continued the act from that point. The talk is good, and the two put their material over for a good hand. The act is novel, to a certain extent, but the talk, while good, as aforementioned, could be brought up to date with a little talk.

J. Francis Dooley and Corinne Sales did well. The two performers were on the job throughout the entire act, did their best to tie up the show. Succeeded in getting two encores, however, and were a success, at least. Corinne Sales, as ever, is the pleasing, talented little show woman, while Dooley is clever as usual with his ad lib comedy.

Mallia-Bart & Company, the old "baggage-smasher's" act, was good, and demonstrated the ability of the two men. There is a lot of hokum in the act, and a lot of legitimate material. The act took four bows. D. S. B.

FIFTH AVENUE

(Last Half)

Ray La France, opened the show with some balancing, that he followed up with some work on the rings and bar. La France uses a special set but keeps the stage rather dark, making it difficult to see both the tricks and the setting. He finished to a fair hand.

George and Ray Perry, played several selections on the banjos. Both the man and the woman handle their instruments well, and the numbers they play are well chosen. Although the applause was gratifying at the conclusion of each number, they should have received a bigger and better hand at the finish.

McCarthy and Stenard, in a special set in full stage, offered a comedy skit called "Two Beds." At the rise of the curtain, twin beds are discovered. An alarm clock sounds, waking the woman who in turn endeavors to get the man out of bed. The usual man and wife argument follows. The talk used throughout the act is good, and got the couple plenty of laughs. The finish is weak and might be strengthened. They closed to a fair hand.

Doris Duncan was assisted by a male pianist. Miss Duncan, who has a pleasing personality, sang several numbers in good voice. Her pianist plays well, but might put a makeup on as he looks exceedingly pale alongside of her without one. For an encore Miss Duncan sang a popular number, getting away nicely.

Handers and Millis are two men. One of them opens the act with a number followed by some dancing which the other chap burlesques. The talk used is cleverly put together, but the majority of the laughs in the act are derived from "business." They did well.

Franklyn Ardell and Company, presented "King Solomon, Jr." The act is a real good laughing vehicle. Ardell is an exceptionally clever vaudevillian, and knows how to put his material over to good advantage. The other parts in the act are handled well, with the chorus girl and suffragette bit standing out. Several curtains let them get away.

Bob La Salle, in the next to closing spot, stopped the show cold. La Salle sang several numbers, which he put over in good style and then went into his dancing, which cleaned up.

Pat and Julia Levolo, with their slack wire work, and a line of talk that was bright, closed the show to a good share of applause.

S. H. M.

KEENEY'S

(Last Half)

The Tuscano Brothers, two excellent jugglers, opened the bill. The couple manipulated old style Roman double bitted axes with ease, and did many difficult feats with them. One of the men threw the axes, one at a time, to the other, who first caught them barehanded, and later caught them in the loop of his arm. This feat looked dangerous enough to please any audience, and did. The two men took three bows.

Peggy Brooks, a very attractive Irish girl, with a beautful brogue, started off well, but finished weakly. The first number on her song program was an Irish song, and she demonstrated her dialect and her powers of enunication in a good style. However, the young lady has one bad fault. After each word she sings, Miss Brooks adds a long Italian "A." This opening number was followed by several more ballads, and comedy songs, with one imitation of Harry Lauder, which was good.

Kennedy and Burke, a fair looking couple, with not too good material, did work that was weak. The man acted like a novice, and insisted on singing many numbers. The woman was much better, and demonstrated a little personaltiy and ability. The action takes place, in the first scene, in a license bureau, in the second, a small bungalow in the suburbs, and in the third, back in the license bureau. The act is weak.

Andrew Mack, working in "one," with a piano, was greeted with applause, upon his entrance. His work was natural, and he did well with his songs and talk, most of which centered about two conflicting races, the Irish and the English. A ballad followed some good patter, and went well, putting Mack over for a corking hand. He finished with a song and dance, entitled "Malinda." The dance was done, as he claimed, to show a friend back stage that he was not so old that he couldn't get around without crutches.

The Pauline Fielding Players, in a sketch that was tantalizing, as to the plot, and the time and action of same, picked up speed at the conclusion, and took a good round of applause. The action of the plot, from the dressing of the actors, seemed to be just after the Civil War. But a lot of the talk was modern. The talk referred to comes when the old southern colonel says he is "going down to the drug store," to a community meeting for men only. He comes back half drunk. The juvenile man is weak, and the "mammy" is unnecessary. Other than this, the act is good and scored.

Demarest and Williams took the applause honors of the bill. One of the men starts to deliver an address, and winds up by asking if there is anyone in the audience from Canarsie. One man, the other partner, answers, from the audience. Then the rapid fire talk commences. The "plant" proved to be a capable pianist, but the man on the stage, while he picked up late in the act, did not do well the first part of it.

The Donalil Sisters, with a well routined exhibition of acrobatic and balancing stunts closed the bill, and held the audience in till the finish. A good opening or closing act. D. S. B.

JEFFERSON

(Last Half)

Mrs. Gordon Wilde and Company, opened the show with "Shadows that Talk," a series of shadows thrown on a screen, some of them with the aid of the hands, such as a reproduction of a rabbit's head and other pantomimic stunts.

The second spot brought an unusual singer in the person of Ethel Hopkins, mezzo-soprano, who sang a variety of high class ballads, in good voice. Her costume was striking as was the headgear of pearls. Whether the fault of the orchestra or orchestrations, at the time the house musicians needlessly drowned the voice of the singer in her lower ranges.

Wild and Sedalia have a clever little act, which is opened by the man with a song about the viscissitudes of the department store owner. The drop in "one" depicts the entrance of a store with numerous signs painted here and there. The woman came on later and fed him a running fire of material for his gags; the one pertaining to his bottle of hooch hid in an alleged book was good. They closed with a duet.

Rives and Arnold, sold their comedy offering in short order, though the skit dragged a little here and there for want of better talking material. The first part of the act was done mostly by the man who opened as a sidewalk merchant selling toy baloons, chickens and etc. The woman who jointed him later did not seem to concentrate on the work on hand and gave a rather listless performance.

The Lightner Girls and Alexander Revue, as usual went over well; the comedy of Winnie while not the kind that always is expected of a comedienne got across. The most artistic bit of the act seems to be the dance of one of the girls though the other dance was fairly good also. Mr. Alexander did his bit of clowning and the piece was closed with the vocal solo of Winnie.

The next to the closing spot was held down by Lew Cooper, who opened with a song and after getting his chair from the orchestra leader sat down and put his monologue across in easy style. His closing song also proved that he can put songs over too, despite the fact that his voice is not too good.

The Stanleys, an excellent hand balancing team, closed the show in an act that had as much if not more real merits than any offering on the bill. They work smoothly, after their opening game of pool, and in lesiurely but thorough manner go through an unusual routine of stunts, the closing cigar feat being one of the best done in vaudeville by such teams. M. H. S.

THEATRE PAYROLL DISAPPEARS

ALBANY, April 10.—Charged with grand larceny, John Trowbridge, 39 years old, of No. 162 North Pearl Street, for six years a porter in the Proctor's Grand Theatre, here, is being sought by the police of this city. It was alleged in the complaint against him that Trowbridge fled with $1,825 belonging to the Proctor interests.

He was sent to the National Commercial Bank last week to deposit $842, the theatre receipts, and to cash a payroll check amounting to $983. Trowbridge failed to return to the theatre.

Joseph Wallace, manager of the theatre, who had just arrived from New York, called the police, and notified them of the absence of Trowbridge. This was not done, however, until Wallace had called up the bank, and had been told that the man had cashed the check, but had not deposited the theatre receipts. Wallace stated that Trowbridge was a trusted man, and that there had never been anything lost in his care before.

J. J. JONES IN NEW YORK

CHICAGO, Ill., April 3.—Johnny J. Jones, who has been in command of the business and booking offices of the Jones, Linick and Schaefer circuit during the absence of his father, who is making a tour of Europe, left last week for New York City, where he will remain ten days in order to meet his parents, who will sail from Europe next week. Mr. and Mrs. Jones departed for Europe Christmas week and have visited every important city, including the Holy Lands of Egypt. Ralph T. Kettering, general press representative of the circuit accompanied Johnnie Jones East.

CHAMPLIN IS RIVIERA MANAGER

Steve Champlin, formerly owner and manager of many theatres in New York and Chicago, is now connected with the Keith office. He is the manager of the newest Keith-Moss house, the Riviera Theatre, on St. John's Place and New York Avenue, Brooklyn, a split week house.

Champlin was the part owner and associate manager of the old Third Avenue Stock Company, in New York. In this he was associated with Martin J. Dixon. Following this he was manager of the Sam Shiller houses in Chicago.

NEW RUSSIAN BALLET ACT

A new Russian ballet act, somewhat on the order of the "Soldiers' Dance" in the "Chauve Souris," has been brought over here, and will play one of the New York houses. The title of the act is "Egroushki." It was staged by Zvereff and Vorontzov and will be managed by Al. Herman, vaudeville booking agent and producer. It opens in a week.

BEGGS BOOKING TWO NIGHTERS

Malcolm Beggs, of the Independent Vaudeville Booking Exchange, will take over two weeks of two night houses on Long Island, beginning Easter week. The towns in this circuit are: Hicksville, Babylon, Sayville, Lindenhurst, Woodhaven, Huntington and Mineola. The houses were formerly booked by Jack Goldberg.

"DANCE SHOPPE" ON LOEW TIME

"The Dance Shoppe," a spectacular dancing act, in which Harry Delmar and Jeannette Hackett were featured over the Keith Circuit, is being condensed and is to be a feature attraction over the Loew Circuit. Abe I. Feinberg, is handling the booking of the act, which is being staged by Harry Delmar.

Robert Redmond, formerly with Richard Kean, will shortly be seen in vaudeville in an act entitled "Neckties." The new vehicle was written by James Graydon.

VAUDEVILLE

STARS RECORD

Theatre—58*th Street.*
Style—*Novelty singing.*
Time—*Eighteen minutes.*
Setting—*Special.*

A clever singing act with a good idea, but badly written and for the most part, badly executed. The set is attractive being a painted cyc with phonographs. The locale is a recording room, or an ante room of such, and the recording manager has some of his artists present.

The manager opens the act with some talk, and a voice is heard singing in the wings and he announces that Jolson himself is coming. A man in blackface arrives as Jolson. A few gags follow and then a girl as Marion Harris and a man as a Mr. MacFarlane arrive. MacFarlane in frock coat sang a ballad revealing an excellent baritone voice. A few gags passed between Jolson and the baritone, which was followed by the girl as Marion Harris, singing a coon shouting number in a rangy voice. "Jolson" then sang an Italian folk song which passed for Italian opera, which was followed by a few more gags between him and others of the company.

A new arrival was greeted as Galli-Gurci and she sang an operatic selection with a few coloratura notes, and "Jolson" monopolized the rest of the act singing three or four selections, at least one of them being a song that was used by Al Jolson himself. For the finale, the manager or director of the place decided that they would rehearse an all star number, and through a circular opening in the drop the quintet sang a ballad.

Though the impersonator of Jolson has a good lyric tenor voice, undoubtedly there were many people in the audience who would have liked to hear more of the baritone or the girl as Marion Harris. In addition to the numbers used being out of date, the talk for the most was amateurish and lacked class. The act is an excellent idea, but all of the singers ought to be given a chance to shine. M. H. S.

BRONSON AND RENEE

Theatre—*Regent.*
Style—*Novelty singing.*
Time—*Eighteen minutes.*
Setting—*Special.*

While this act is novel, to a certain degree, it could be speeded up and get across better. For the opening, the olio was flied on a special inset in "four," which showed a small, dusty bookstore. The man entered, and after a much too long introductory song, started to dust busily, and engage in the usual matutinal duties of a small town shopkeeper.

After a short period a young lady entered, which entrance was followed by the usual talk of two people madly infatuated with one another. The father of the girl will not allow her to associate with the young shopkeeper. This is the cue for a novel "crying" song, participated in by both. After this the girl shows the man how to make love, but did it badly. At this juncture the old bank gag is used. This gag is concerned with the return of a fifteen dollar check marked "No Funds." This wheeze did not get any laughter, to speak of.

The couple then decide to run away, and sing the song "Main Street," as a closing number.

The act, primarily, is a singing act, and there is a lot of singing done. All of it was in good voice, and pleasingly done, though receiving no response from the audience.

The act, with its special set, and the actors, should do well in a number two spot, if the offering is speeded up.

D. S. B.

Joe Boggs, formerly with Cyril Ring, has teamed up with John Swor.

NEW ACTS AND REAPPEARANCES

FRANK LALOR AND CO.

Theatre—*City.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*Special.*

There is an unusual plot in this act, which, though ordinarily of a tawdry nature, was well done by the group of four people in the act. The plot, in brief, is well brought out, and is as follows:

A young man, a lawyer, is anxious to marry the daughter of a wealthy man, whose wife has died, and left a large sum of money to the girl. This money, however, is tied up, because the will states that the father and husband must pass upon the girl's husband-to-be and find him good.

In this particular case, the father does not feel kindly towards the young man, and refuses to allow the marriage. However, the will states that, if the husband looks at a woman under fifty, or holds her hand, or in any way becomes her affinity, the will can be broken, and the girl may receive her money, and her rights.

The old man has a mummy, "Electrolytus," who is 2000 years old, so, after allowing his daughter to go out with the young man, the father prepares to have an evening's rest with his mummy. But a thunderstorm comes on, and the mummy awakens, and enters the room of the father, and flirts with him. So the deal is framed on the father. The "mummy" is the young man's Aunt Kate. In fear of blackmail, the father gives his consent to his son-in-law. And all ends happily.

The set, which is composed of drapes, with special Oriental doors, is pleasing to the eye, and is not gaudy.

The storm was exceedingly well done, though it scored two or three snickers from the male audience. All of the characters were good, and did their work in splendid fashion. The old man, the real foundation upon which the plot is built, was great, and got many laughs.

The mummy, or "Aunt Kate," displayed a fine figure, coupled with ability. All in all, the act is deserving of a good spot on some of the bigger bills.

D. S. B.

WALSH, REED AND WALSH

Theatre—*Regent.*
Style—*Singing.*
Time—*Eleven minutes.*
Setting—*In "one."*

This act is comprised of two men and one woman. It is nothing more than the ordinary singing act, and has but one novelty. This novelty is the mimicknig of a violin by the older man, who, to all appearances, plays a one string violin, but in reality imitates the tone of the instrument himself. This was good, and was received with surprise by the small audience in attendance.

Other than this were songs and introductory talks for the songs, all of which the actors had a hard time in putting over.

At the conclusion, after the woman had sung a ballad not ordinarily used on the stage, and following a jazzed operatic trio, the act closed to one bow,—but took an encore. There was no excuse for this encore, and it looked bad. As well, following the uncalled for encore, the trio took several bows that they did not receive.

In the first place, the act needs rehearsing. The dressing is neat, and the three carry themselves well. Might do for a number two spot on the smaller bills. D. S. B.

W. H. ARMSTRONG & CO.

Theatre—58*th Street.*
Style—*Comedy sketch.*
Time—*Eighteen minutes.*
Setting—*In "three."*

The set is an interior, and the man as a chauffeur, comes in carrying a girl. It is her home, apparently, and her ankle has been injured. She speaks with a French accent and takes him to be a millionaire for whom he works. The talk was funny for the most part, and the man gathered numerous laughs as she coaxed him to remove her slipper and then her stocking, which he did in a comical manner. After considerable clowning on the part of the man, the woman gets a $10,000 check from him. Then she says that she hears her husband coming. The man goes out and she discards her French accent and says that there is one born every minute and she proves to be the maid working in the house and who happened to think of the blackmailing scheme. As she dances about and on the same foot that was supposed to have been injured the chauffeur returns, and they acknowledge their true identity to each other. The check is discovered to be a worthless piece of paper.

The rest of the act was a skit, the two sitting on chairs and she is learning how to drive a car. They close with a dance and the phone rings announcing the return of the maid's mistress.

The offering is a fair sort of comedy act, the man doing well as a comedian and the girl in her French character. The greatest fault seems to be the finish which is undecided in its action and should close with more of a punch.

M. H. S.

PAGE AND PAGE

Theatre—*City.*
Style—*Cross fire talk.*
Time—*Thirteen minutes.*
Setting—*In "one."*

Page and Page, man and woman, using all the old jokes and wheezes in the encyclopedia of comedy, got away well. The man is rather corpulent, and, with his high, yet natural voice, got many laughs. He wears the red string tie, the brown derby and the misfit suit used by many of the eccentric comedians, yet, with this old material, and the ordinary manner of working, the act scored heavily.

The woman wore a white costume with a white tam-o-shanter in the opening and later changes to a good looking orange dress that was in keeping with the rest of the act.

The best part of the act, however, was the rendition of a popular ballad, which took the house. The act, as it stands, should do very well on the smaller circuits. D. S. B.

ANNA VIVIAN & CO.

Theatre—58*th Street.*
Style—*Sharpshooting.*
Time—*Seven minutes.*
Setting—*"Full."*

Miss Vivian easily follows in Anne Oakley's footsteps and in her sharpshooting act Miss Vivian goes the former "hole puncher" one better by presenting her act in a style that is interesting and not depending entirely on her shooting.

The stage is dressed with a number of targets, in the shape of an owl, a deer, a tree trunk and a pointer dog. Interspersed here and there are lyrics and songs that have a tendency to brighten up the turn. Her shooting is of the usual routine and she is assisted by a man. Its staging makes a good turn for the big time. **E. H.**

KENNEDY BROS.

Theatre—58*th Street.*
Style—*Blackface comedy.*
Time—*Fifteen minutes.*
Setting—*In "one" special.*

Before the drop went up, some voices in the distance sang an operatic tune; when the drop arose the county jail and a window through which a jailbird in blackface was seen. He sang a few words of a blue song, and another man appeared in blackface, wearing loud clothes. The dialogue that followed included several gags that might be brought up to date. The one on the outside offered the prisoner a saw to saw his way out and then threw it away out of his reach. The one confined in the cell spread the flexible bars of his window and got the saw returning to the jail, which got a rise out of the audience. After sawing a couple of bars he made his escape through the pair of flexible bars which got another laugh.

The other man arrived in time to give the escaping one a scare, and the scared one goes away in the direction of the station house. The drop came down over the county jail and the "sport" announced a few original soft shoe steps, and went into a dance. At the conclusion of the dance a shot was heard in the distance, the escaped one returned on the run. The subsequent talk and action was of the comedy order, which included some talk about the sport's shirt, and a boxing skit that was unusually funny. They closed as a rooster was heard crowing in the distance, and they went out after the chicken.

The team has an excellent comedy skit which they put over in good style and suitable for most any house.

M. H. S.

SHIELDS AND KANE

Theatre—*23rd Street.*
Style—*Songs and talk.*
Time—*Fourteen minutes.*
Setting—*Special*

This act uses a special set in "one." The team opens as two kids, and go into a line of chatter in kid fashion, that has some very bright lines. At the man's exit, the woman sings a pop number in kid style and puts it over. The man comes back in a tuxedo, with a ukelele, and does a number and dance in good style, which gives the woman a chance to make a change of wardrobe, and come back for some more well chosen talk, which gives way to a short routine of dancing by the man which is cleverly executed. A bit of comedy talk follows this, and they close with a neat double number. The act is a good one for the better three-a-day houses, and with some changes here and there may be made into a two-a-day offering.

S. H. M.

FLORENCE TIMPONI

Theatre—58*th Street.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In "one."*

Miss Timponi has a good voice, appearance is graceful and has the knack of putting songs over with a punch. She has a style of her own, and is capable of holding down a spot at any of the houses.

She opened with a song about herself and followed it with a published number. She accompanied each of her numbers with a few steps, not attempting to dance but being naturally graceful, it helped to put the songs over, and was pleasing to the eye.

Her next song was a published number, which was followed by a character song, and another number as an encore. All of the songs went over easily, and they were well selected. M. H. S.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST, 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for April 1, 1922.

State of New York, } ss.:
County of New York }

Before me, a Commissioner of Deeds, in and for the State and county aforesaid, personally appeared Walter Vaughan, who having been duly sworn according to the law, deposes and says that he is the Editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication, for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Clipper Corporation, 1658 Broadway, New York City.
Editor, Walter Vaughan, 1658 Broadway, New York City.
Managing Editor: None.
Business Managers: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name, and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):
Clipper Corporation, 1658 Broadway, New York City.
Orland W. Vaughan, 1658 Broadway, New York City.
Frederick C. Muller, 1658 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is .....(This information is required from daily publications only).

WALTER VAUGHAN, Editor.

Sworn to and subscribed before me this 5th day of April, 1922.

(Seal) WM. EPTER,
Commissioner of Deeds,
New York County.

Certificate filed N. Y. Co. Clerk's No. 99.
N. Y. Co. Register No. 23044.
Term expires Dec. 13, 1922.

Answers to Queries

C. B.—Robert Edeson appeared as the coal heaver in "The Caveman" at the Fulton Theatre, New York. Grace Elliston played Lady Mechante.

D. D.—Joseph Hart produced the act, "The Great Suggestion." "In The Days of Dexter" was written by Fred. J. Beaman and played by Digby Bell and Company.

Aust.—Kyrle Bellew (Howards Kyrle Bellew) died at Salt Lake City, Utah, Oct. 31, 1911. He was fifty-six years old.

Hack.—Charlotte Walker appeared as June in "The Trail of the Lonesome Pine." She had been leading woman for James K. Hackett.

Koo.—Raymond Hitchcock appeared in "The Red Widow." Gertrude Vanderbilt was in the original cast.

Sill.—Nellie McHenry was in the cast of "The Quaker Girl" at the Park Theatre, New York. Ina Claire, Viola Clark, Mae Vokes, and Olga Petrovia were also with that company.

H. G.—The first performance in New York of "Mutt and Jeff" was given at the Grand Opera House.

H. H.—Harry Berresford presented "Old New York," ("23 Mulberry Bend," renamed) at the Victoria Theatre, New York.

R. O.—Isabelle D'Armond and Frank Carter appeared at the Fifth Avenue Theatre in a dancing act.

H. T.—Thos. W. Ryley produced "Peggy," at Trenton, N. J.

E. P.—The New York Lodge of Elks opened their present club house, Oct. 28, 1911.

McV.—Margaret Mather was born in 1859 and died April 7, 1898, at Charleston, W. Va.

Picture—"Pomander Walk" was a Liebler production.

S. G.—Harry Von Tilzer has appeared in vaudeville since he became a publisher.

Lem.—Eva Davenport made her American debut in "The Little Tycoon" at the Temple Theatre, Philadelphia, on Nov. 1, 1886.

R. M.—The Rosina Vokes Company presented a version of "Hyde and Jekyll" at Hooley's Theatre, Chicago.

Mat.—Wilson Barrett appeared as Hamlet at the Globe Theatre, Boston. John T. Sullivan played Laertes in "Hamlet" at the Star Theatre, New York.

London—Ada Reeve played on the Orpheum Circuit.

Sea.—Marie Doro starred in "A Butterfly on the Wheel." It was produced Oct. 26, 1911 at the Apollo, Atlantic City.

Dill.—"Gypsy Love" was produced at the Globe, New York, Oct. 17, 1911. Marguerite Sylva, Harry McDonough and Albert Hart were among the cast.

J. H.—"The Onlv Son" was a three act play by Winchell Smith, which was produced by Cohan & Harris. Roy Atwell and Wallace Eddinger were in the cast, also Olive Wyndhain and Vivian Marton.

Tent.—Joseph Stein opened the Berkeley Lyceum, New York as a German playhouse. "The Thief" and "Bruderlein Fein" were his initial productions.

Clair.—Nat Haines, of Haines and Vidoeg, also worked with Bob Richmond. He died Oct. 16, 1911 at his home in New York.

W. D.—"The Return of Peter Grimm" was produced at the Belasco Theatre, New York. It was originally shown at the Hollis Street Theatre, Boston, Jan. 2, 1911.

Opern.—Harry B. Smith and Fred De Gresse were the authors of "The Enchantress." Kitty Gordon appeared in it at the New York Theatre.

Rube.—The Chadwick Trio produced an act called "For Sale—Wiggins Farm."

Col.—Ed Davidson was the manager of the "Robinson Crusoe Girls." Phil Isaacs managed "The Queen of Bohemia." Both shows were on the Western Wheel. Louis Oberworth was manager of the "Gay Widows" (Western Wheel.)

S. W. H.—There were four different companies playing "Madame Sherry." Which one do you refer to?

Bowery—Blanche Walsh appeared in the sketch, "The Thunder Gods" at the Majestic, Chicago.

Three—Forbes-Robertson returned to America in 1911 and opened in "The Passing of The Third Floor Back" at the Majestic, Brooklyn, for a tour to the Coast. This was his third year of that play.

S. K.—Wright Lorimer played the Proctor Vaudeville Circuit in "The Crucifix."

Dick—Mrs. Langtry played "Pauline" in "The Lady of Lyons" for the first time in America at the Fifth Avenue Theatre, New York, on Oct. 16, 1886.

J. E. R.—Geo. M. Cohan and Sam Harris formed their partnership on Oct. 10, 1904. Their first production was "Little Johnny Jones." In 1911 they controlled The Cohan Theatre, The Gaiety Theatre and the Grand Opera House, New York, and numerous road attractions.

J. J.—Mitchell and Cain were partners for over twelve years. Wm. Mitchell later joined Franklyn Wallace.

Jack—Kitty Gordon toured in "The Enchantress" under direction of Jos. M. Gaites.

S. H.—Henry Miller, Jr., Edwin Nicander and Emily Wakeman were in the cast of "The Runaway" at the Lyceum, New York.

B. B.—Mabel Hite and Mike Donlin appeared at the Alhambra, New York, in a singing and dancing act.

Dan—Eva Shirley and Sam Kessler were at The Victoria.

Sid—The Young Buffalo Show closed its season at Hopkinsville, Ky., Nov. 2, 1911.

25 YEARS AGO

Annie Russell and Joseph Holland presented "The Mysterious Mr. Bugle" at Washington.

Wilton Lackaye and Marie Wainwright played "Dr. Belgraff."

Geo. L. Spaulding and Wm. B. Gray dissolved partnership as music publishers.

Rose Wentworth, Rose and Ouika Meers and Josie Ashton were with the Barnum and Bailey Circus.

The Chinese theatre on Doyer Street, New York was closed by the sheriff.

Olga Nethersole presented "The Wife of Scarli" at the Garden Theatre, New York.

Frank J. Keenan was with "The Texas Steer" Company at the Star Theatre New York.

Marie Dressler presented her act "Tess of the Vaudevilles" at Proctor's Pleasure Palace, New York.

Rialto Rattles

HARDLY

One would scarcely be justified in saying that because an actor in the Automat turns a knob that he does a "knobby" turn.

SUMMER CONVERSATION

"Well, I told him it would cost him five more."

"We could have worked, but we need a vacation. The partner's all in."

"No more three a day for us."

"I just cancelled the Orpheum time."

"They wanted to hold us over, but we couldn't take it, we're booked solid."

"Talk about dancers, well we start where the others leave off."

"Yes, we're going to be featured in our own revue next season."

ANSWERS TO QUERIES

No. Cyril Scott is not the manager of Scott's Emulsion.

EXCUSES FOR THE BALL GAME

I want to get married.
We want to get divorced.
A man wants to pay me some money.
There's water in our cellar.
Our house is on fire.

BANJO PLAYING IN 5 EASY LESSONS

1. Borrow a banjo.
2. Buy some strings.
3. Get a chart.
4. Annoy the neighbors.
5. Say "Give Me Credit."

SAXOPHONE PLAYING

Don't try it. The craze will be over before you can learn to operate one.

NOT IN VAUDEVILLE

No, Rube Marquard is not going into vaudeville this season. He is a pitcher.

TOO TECHNICAL

Someone asked Arthur Johns where the Ringling Bros. & Barnum & Bailey Circus opened and he said "In One."

ANSWERS TO QUERIES

C. R. No., a xylophonist is not a striking musician.

M. R. Maud Fulton does not own Fulton street.

A CLOSE UP

Vaudeville actor awakening late one morning in a sleeper after a late night, reached, as he thought, for a hand mirror, but in mistake got hold of a hair brush. Looking at it intently for a minute he said I guess I need a shave.

MISS QUOTATIONS

"Children should be seen at not heard at a matinee."

"Charity covers a multitude of benefits."

"Eternal vigilance is the price of keeping booked."

"Fine feathers cost a lost of money."

"If wishes were cars, Rolls-Royce would be ours."

"It's never too late to earn."

"It's hard to teach an old magician new tricks."

IN BASEBALL PARLANCE

"A man may be down but he's never out" displayed prominently on a Broadway banner was never written by an umpire.

SUMMER IS HERE

In the season of flowers and fountains
When the birds sing up in the trees,
The skinny girl sneaks to the mountains,
And the fat one shows off at the sea.

CAN'T BE DONE

You can not make a friend and break him too.

BILL JEROME'S DEFINITION

A medley is a wedding of two songs or poligamy of many.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

LONDON'S THEATRE SLUMP GROWS AND FEW SHOWS ARE PAYING

Poor Business in Legitimate as Well as Variety Houses—Many of the Shows Are Particularly Good But Fail to Draw—All Theatres May Close

LONDON, Eng., April 10.—The business slump in legitimate and variety theatres continues, and judging from all indications few houses will remain open for more than a few weeks.

This is not due to the fact that the attractions are below the usual standard, far from that, because some of the best shows in years are now running at the various houses.

Captain Applejack at the Criterion, is playing to capacity, due to the great hit scored by the piece. This, it is understood over here, is being duplicated in New York, where the piece is said to be packing the house at every performance.

"The Lady of the Rose," at Daly's, is also doing finely. "The Bat," the American mystery play, is also doing a big business and turns many away every night.

The Co-Optimist company, at the Palace, is doing well and is playing to nearly capacity.

The revival of the Gilbert & Sullivan comic operas at the Princess has started out prosperously and "Sally," at the Winter Garden, has scored a great hit. "Loyalties" continues to draw at the St. Martin's. These few comprise the leaders in the London legitimate houses and while these few are undoubtedly making money, the big majority of productions are losing.

In the Variety houses conditions are worse if anything, few are paying expenses, in spite of the fact that the attractions are good. There is one criticism against them, however, and that is that new acts are being presented. The large number are of the standard or old time variety and audiences are already freely stating their criticisms. New faces as well as new acts are wanted and the old actors who for years have been presenting the same act over and over again are facing decided cuts in salaries or lack of work altogether.

The idea of closing the variety halls during the summer is still under discussion but if the business continues to slump it will answer itself without further questioning. Theatre managers in both the legitimate and variety field do not blame the poor business so much upon lack of patronage as they do the enormous theatre rentals and the war tax, which in spite of many pleas for its elimination, still continues.

PARIS SHOW CHANGES

PARIS, April 10.—The Theatre de l'Eden, Faubourg Montmartre, originally opened as a music hall a few months ago, closed last week for rehearsals of a new musical show. The future policy of the house has not been announced.

A large picture house, seating 2,400, is in the process of completion in Brussels, on the Boulevard Adolph Max. It will be opened next December.

The present revue at the Casino de Paris will go on the road in its present form, and will open next week in Brussels, at the Alhambra.

A new revue, by Max Eddy, is in rehearsal at the Cigale, with Miss Campton as the featured member of the cast. It will open shortly at this house.

Grace Christie has retired from the revue at the Folies Bergere.

Pearl White, American picture star, has returned to Paris from Cannes, and is now rehearsing a new revue by Arnaud, which Leon Volterra is producing early this month at the Casino of Paris.

SPALDING PLAYS IN ROME

ROME, Italy, April 10.—The technique of Albert Spalding, American violinist, is still astonishing Roman critics. This time the newspapers state that he is the coming violinist of modern day art. This statement followed a concert given last week in the Augustem, here, which was packed to the doors with critics, students, and lovers of music.

One of the pieces which cause much favorable comment was "The Scottish Fantasie," by Bruck. The audience was amazed at the display of technique and tonal quality of this musician, and awarded him an ovation.

MOSCOVITCH IN FILMS

LONDON, Eng., April 10.—Maurice Moscovitch, who is touring the provinces in England, will be filmed in June in the leading part of the "Beloved Vagabond." He will then take a short holiday making his appearance either in London or New York in September. If he appears in New York it will be his first appearance in that city on the English speaking stage.

RAGTIME BALLET PRESENTED

LONDON, April 10.—Despite the Russian composer's protest that the piece was not suited for theatrical presentation, Stravinsky's ballet in "ragtime" was produced last week in Covent Garden, the Garden having the rights through Massine, and paying no attention to the composer.

Most of the critics are inclined to agree with Stravinsky, but this may be due to the fact that the Russian ballet is being presented on the same bill with the Italian film "Theodora." The London public, however, are flocking to see the spectacular film, and also are attracted by their love for dancing to see the ballet and consequently are tasting the both together.

While Covent Garden is doing good business, across the street the ancient Drury Lane Theatre is undergoing a thorough reconstruction and will open shortly with a spectacular presentation of Boccaccio's "Decameron."

TRAGEDY ON STAGE

LONDON, April 10.—While presenting his hand balancing turn at the Bury Hippodrome, Marious Silaborn, 33 years old, suddenly collapsed on the stage last week and died shortly following his breakdown. Silaborn, who lived at Stockport, had just finished carrying his fourteen years old assistant, Thomas Robson, around the stage on his head, and was preparing the blocks for his next stunt when he fell back, unconscious, on the stage.

Robson, in testifying at the coroner's inquest, stated that Silaborn had once before had an attack similar to this one, but stated that his employer had recuperated almost at once.

Medical advisers at the inquest decided that death was due to natural causes. The deceased was a member of the Variety Artists' Federation.

"UNDER DOG" IS NEW PLAY

LONDON, April 10.—"The Under Dog," a new play by Walter Howard, will be produced at the Royal, York, on Monday, April 17th. The play is in three acts, and is a drama.

Howard also sent out Monday, Aril 10th, a company of "Seven Day's Leave," which opened at the Palace, Westcliff.

COCHRANE TO BAR CRITICS

LONDON, April 3.—Charles B. Cochrane, producer of the new revue "Mayflower and Montmarte," which was severely criticized by the daily newspaper critics, is much upset by the writings of the newspapermen and as a result has announced that in future all dramatic critics will be barred from witnessing his revue productions. He said:

"Touching my decision to bar dramatic critics from my future revue productions, I would like to make two points quite clear," said Mr. Charles B. Cochrane recently. "Firstly: This is not a hasty decision. Secondly: I have not resented criticism, but mis-statement of fact and a tendency among most of the critics to refer only to the portions of the entertainment which they considered were not good, ignoring altogether the best features.

"From the time that I produced 'Odds and Ends' at the Ambassadors the critics have, in the main, found little merit in my revue productions, but their opinion has always been reversed by the public.

"With each succeeding revue the attacks have become more violent. After the production of 'Fun of the Fayre' at the London Pavilion I almost made up my mind to take the step which I have now decided upon.

"Towards the latter part of the first production of that Pavilion revue a turn was hissed. The rest of the entertainment met with great favor at the hands of the public, and yet the majority of the critics dwelt at length on an incident of one turn in a three hours' entertainment being hissed, ignoring the humor and the beauties of the revue, which have since been so substantially recognized by the public.

"It is admitted that the present winter season has been generally one of the worst on record, and yet 'Fun of the Fayre' has played to bigger receipts than any previous revue at the London Pavilion, despite its bad notices.

"The editor of a great daily newspaper with whom I was discussing the subject, said: 'This being the case, why worry about the criticisms?' After my production at the London Pavilion I rather felt this way myself, but when the criticisms of March 10 appeared, and following them those of last Sunday, I felt that a point had been reached where it was commercially dangerous to ignore a set of seriously damaging statements circulating among millions of people.

"The first batch of criticisms had a distinct effect upon the second night's business. By Saturady we recovered and had the largest receipts ever taken at the New Oxford at ordinary prices—nearly £650. The Sunday notices created stagnation at the box-office on Monday. On Tuesday we took £120 more than on Monday, and Wednesday we were entirely sold out. On Thursday we turned hundreds away. So it would appear that the public have once again formed their own opinion in defiance of that of the dramatic critics.

"The fact remains, however, that what I regard as the unfair notices did me harm before the public had time to find out the merits of the show for themselves, and in any case, where there is no possible chance of notices doing me good, it seems to me sheer folly to give seats to facilitate the dissemination broadcast of adverse reports upon my efforts to please.

"I have made strenuous efforts for several years to brighten London. I have ransacked the earth for novelties. I have introduced splendid artists from other countries and have from time to time lost my revue profits in producing plays. Criticism that amounts to hostility has been my reward and my one ambition now is to turn it all up and disappear into private life.

"I had a number of projects in view which it seemed to me might be interesting, but with the entire press against me I feel that I can no longer take the risks that I have done in the past. I have no financial suport, and as the press appears determined to prejudice the public against my efforts it scarcely seems worth while to go on. Of course, my responsibilities are such that I cannot shake them off at a moment's notice, but if there is anybody who would like to come along and relieve me of them they will find me a very easy person to deal with."

"SIX CHARACTERS," REMARKABLE

"Six Characters In Search of An Author," at the Kingsway, a remarkable production by the Stage Society, is a really fascinating piece of work, well written and acted.

It is a translation of Luigi Pirandello's brilliant comedy, and is done in a light satirical manner of much charm.

It is the story of a stock company engaged in rehearsing one of Pirandello's own plays. Suddenly on the scene appears a family of six characters, who introduce themselves as characters from an unfinished Pirandello play, which the author had given up writing. They demand, that having been created, but not dramatized they are entitled to a chance to express themselves.

The manager consents and the six characters take up their story and go as far into it as the stage permits.

It is an awful story, that of a father who meets his step daughter, whom he does not know in a house of ill fame, and here they are discovered by his wife, in each others arms. The wife, did not know the character of the place she had entered and neither did she have the slightest idea as to what her daughter was doing there.

Both father and daughter, as characters, demand that they be justly treated. The man declares that his intellectual life shall have some expression, to balance this moment of error, and she on the other hand demands that the full scene should be presented to show what she had gone through.

Poignant and searching though it may be, the treatment is so full of humor and digs at the theatre, that one doubts that there ever was a play written where laughter and vivid concern alternate so naturally.

So simply and impressively was the part of the father played in which he allowed his wife to go away with her lover in order that she might be "happy," that he was almost forgiven for frequenting places such as he was found in.

OLD OPERA REVIVAL SCORE

LONDON, Eng., April 10.—A most remarkable event in the theatrical season here has been the revival of the Gilbert and Sullivan operas. Mrs. d'Oyly Carte inherited the stage rights of these operas from her husband, and they have been very popular and profitable. A popular testimonial was presented to the veteran singer Henry Lytton, the only member of the original company who still plays the leading roles.

MARIE LOHR IN "MR. PIM"

LONDON, April 10.—Notwithstanding the fact that Marie Löhr, who recently returned here from America, decided to retire from the stage until next season, she is at present working in a revival of Milne's play entitled "Mr. Pim Passes By," at the Globe Theatre. She is supported by Dion Boucicault. The play was produced by the two, and will run for a limited engagement here.

"DECAMERON" FOR DRURY LANE

LONDON, April 8.—Following the reconstruction of the Drury Lane Theatre here, the play "Decameron Nights," will be presented. The production will open at this theatre either Wednesday or Thursday of Easter Week, and will remain there for a run. The cast has not been announced for this play.

F. F. Proctor is spending a few days in Atlantic City.

McKay Morris has been given a role in "Whispering Wires."

Wilson and **Larsen,** have been given a route over the Loew Circuit.

Hall and Dexter have been given a route over the Orpheum Circuit.

Bruce Duffus is convalescing in his home from a severe attack of grippe.

Brownlee and Layton opened Monday for a tour of the Loew time.

Irving Cooper, has been confined to his home with a severe cold for the past week.

Walter C. Kelly, this week is appearing at Keith's Maryland Theatre, Baltimore, Md.

William Ingersol is a member of the cast of "The Charlatan," Adolph Klauber's new play.

Joseph P. Mack, vaudevillian, has been confined to his home with an attack of tonsilitis.

Helen Ford has been replaced by Ethelind Terry, in the cast of "For Goodness Sake."

Harold Salter has been added to the cast of "The Hindu," with Walker Whiteside.

Tom Wise and **Riggs & Witchie** are dividing headline honors at Keith's, Philadelphia this week.

The Nelson Family, a vaudeville act, has joined the Sells-Floto Circus now playing in Chicago.

Valerie Bergere, in her "O' Joy San," is headlining the bill this week at Keith's 105th Street Theatre.

Beck and Stone have signed a thirty-five week contract with Shubert Vaudeville for next season.

Sol Schwartz, formerly manager of the Orpheum, Yonkers, is now connected with the Keith office.

Morey, Sun and Dean opened Monday in Washington, D. C., for a tour of the Amalgamated time.

Mr. and **Mrs. Joe Maxwell,** were visited by the stork last week, and presented with a baby girl.

Ethelind Terry, who was with "Honeydew," has been added to the cast of "For Goodness Sake."

Siegel and Irving, billed as "The Gladiators," opened April 23 in Toledo for a tour of the Sun time.

The Bunning Sisters, will open on a tour of the Loew Circuit next week, booked by Irving Cooper.

Jones and Greenlee have been booked over the Sun time by Harry Romm. They will open in Toledo, April 16.

Charles Purcell has been signed by the Messrs. Shubert, to head one of their vaudeville units next season.

Carlton and Tate opened last week on their route for the Loew circuit. They will play the entire time.

Blossom Seeley and the **Avon Comedy Four** are headlining the bill at Keith's, Washington, this week.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Puck has left the cast of "Tangerine," and is rehearsing in a new play which will open early next month.

Harry Gordon, formerly of Bert and Harry Gordon, is doing an act with Helen Ray entitled "Recital Classique."

Adolph M. Schwartz, the Chicago theatrical attorney has opened branch offices in the Hana Building, Cleveland, O.

Ramleh and Smith, a new combination, opened Monday for the first half of the week, at the Fox Crotona Theatre.

George Gifford and **Francis Morton** have formed a vaudeville partnership. They will open in their new act in Chicago.

Sternie and Bloom open at Watertown, April 17 for a tour of the Gus Sun circuit. The act is managed by the Romm office.

Marks and Gallagher open for a tour of the Sun time at Toledo, April 16. The turn is managed and booked by Harry A. Romm.

Herberta Beeson, the wire walker, has signed with the Sells Floto circus, which opens next week at the Coliseum, Chicago.

Sam Ward, the vaudeville performer, has been sent to Arizona for his health. Ward was taken ill in Chicago several weeks ago.

Louis Calvert, of the "He Who Gets Slapped" company, will direct the next Theatre Guild production, "What the Public Wants."

W. Wesley Ball, formerly a vaudeville actor, is now associated with Harry A. Romm, booking agent, in his office in the Putnam Building.

Mr. and **Mrs. Walter Hill,** vaudevillians, have been obliged to cancel their immediate bookings owing to the illness of Mrs. Hill.

George Merna, with the Jack Merlin act, kindly communicate with Henry Chesterfield, of the N. V. A., on a matter of importance.

Grace Johnson, who has been with Ted MacLean in vaudeville for the past year, has signed for a stock engagement in Terre Haute, Ind.

Fae B. Breslau is now with Bruce Duffus, located in the Putnam Building. For some time Miss Breslau was associated with Rose and Curtis.

Lois Josephine, John Henning & Company open for a tour of the Amalgamated time at the Broadway Theatre, Philadelphia, April 24.

Moe Tint and Sam Gold have split, and have cancelled the remainder of their Orpheum tour. Each of the two will do a single act.

Wade Booth, the juvenile, opened Monday with the George White's Scandals. He was placed by **Harry Bestry,** of the Bestry offices.

Arthur Kraus has just returned from a trip through the Southern states and Pennsylvania, lining up the amusement places for his orchestras.

Al Rogers, formerly of Rogers and Worsley, has deserted the vaudeville stage and become an agent, with offices in the Loew Annex Building.

Bert Levy, the cartoonist, has accepted a twenty-week contract to tour the Moss-Empire circuit, in England. He will sail in the near future.

The act **"Oh! Judge"** opened Monday for a tour of the Poli time. It opened in Connecticut, and is owned and managed by the Scibilia and Brooks office.

James Marshall and **Edna Morn,** who closed with the show, "Mary," are rehearsing a new act written by Marshall, which will go into vaudeville shortly.

Harry Clexx, the juvenile dancer, has returned from a tour of the south with the "Dolly Dimples Girls" show. He will enter vaudeville as a single act.

Paul Mix, rope thrower and dancer, opens in two weeks for a tour of the Loew time. He is playing local dates around New York until the opening.

Robert Gordon Dare, the producer, has severed all connections with William G. Lovatt, vaudeville manager, and will produce by himself in the future.

Fred Niblo, for years in vaudeville, but now in pictures, has been engaged to direct the new Rudolph Valentino picture which the Famous-Players are to make.

Helen Santoro is handling the publicity for the Masonic Exposition, which will be held at Madison Square Garden. She was formerly with Shubert Vaudeville.

Roger Pearson, former manager of the American Theatre, Chicago, who was forced to resign his position on account of illness, is in the American hospital.

Thomas J. Grady, of the Gus Hill offices, has returned to New York after an extended visit to the Pacific Coast, where he directed some motion pictures.

Princess Kalama, danseuse, featured at the Crystal Room, of Reisenweber's, will go next week to Atlantic City where she will appear. Booked by Al. Herman.

Beatrice Hendrickson has been engaged as leading woman for the new William Hurlburt play now in rehearsal, the name of which has been changed to "On the Stairs."

Bob Murphy and Company, a new act, opened Monday for a four weeks' tour of the southern Delmar time, after which it will receive a route over the Keith time.

Helen Renstrom, through the Harry Bestry office, has been signed for five years to play under the Shuberts. Miss Renstrom is now playing in "The Sporting Widows."

The act **"In Argentina,"** which is headlining over the Loew circuit, will continue on its present vaudeville tour until next season, when it will go into a Shubert unit.

Sherley Kellogg, the American actress, who has been abroad for nearly twelve years, is back in the United States for a short visit. In private life she is Mrs. Albert de Courville.

Alan Dinehart was offered an important role in the new Vincent Lawrence play, "Weary Wives," but was unable to get his release from A. H. Woods and had to refuse the offer.

Y. C. Alley has been placed with the Mary Keane show, a musical tab, by the Broadway Theatrical Exchange. The show opened Monday at the Blue Theatre in Long Branch, N. J.

Roy and Rose Haig, having returned from a tour of the Orient, will play their new act, "Vote For Me," for the big time shortly. The act was written by Hocky and Green.

Abe I. Feinberg has booked the following acts through the Sheedy office: Dore's Celebrities: Berri and Bonnie: Stanley Hughes & Co.; Paul and George Hall, and The Pickfords.

Art Frank, vaudeville and musical comedy dancer, is to be featured with Mary Riley and Roy Smith's Colored Orchestra at Reisenwebers. He will remain for an indefinite period.

Milton Hocky and **Howard Green,** vaudeville producers and authors are moving their offices, in the Romax Building, to more spacious accommodations in the Mayhiew Building, on May 1.

Charles H. Newman, who for the past eleven years has been a San Francisco theatre manager, is now manager of Loew's Oakland House. The house is now operating under a new full week policy.

Eli Sobel, the vaudeville agent, located in the Strand Theatre Building, celebrated his twentieth marriage anniversary Monday, April 10, at his home, and gave a party to his friends in honor of the occasion.

Sid Marion has replaced Charlie Howard, in the latter's act, "The Drunk," which will tour the Loew Circuit. Al Rogers is engineering the bookings. Howard is with George White's "Scandals."

Phil Spooner is to sing the character tenor role of the "sheik" in "Zero," the amateur play, which will run for the week of April 17 at the 44th Street Theatre. The show is for the benefit of the ex-service men.

Mildred Harris & Co., Howard & Clark, Ruth Roye, Jack Wilson & Co., Bryan & Broderick, Jos. K. Watson, Devoe & Hosford, and **Paul Sydel & Co.,** appeared last Sunday at the New Amsterdam Theatre.

Baby Dorothy Olive, who has finished a two-years' vaudeville tour of the Pantages time, over which she was featured, is to come to New York, where she will locate with one of the film concerns. She is seven years old.

John Culhane, Herbert Sherman, Billee Maye, Helen Hardick and Madeline Spangler are the principals in the new Roehm and Richards revue, staged by Ray Midgely, which opened Tuesday night at Healy's Golden Glades.

Sonia, the vaudeville actress, is having a new act written for her by Fred Fisher. Fisher will also write several character numbers for her. The act will open under the management of Al. Herman and Bert Jonas, and will tour the Loew circuit.

Amelie Allen, formerly of the team of Donegan and Allen, playing the Keith time, who left the act to be featured with the forthcoming production of "The Music Box Revue," lost her brother Carl, four years old, last Friday. The boy was operated on for appendicitis at the Flower Hospital here, but died Friday night. The funeral took place from the home, at No. 359 West 58th street, on Sunday.

I CAN FIND NO BETTER WAY TO EXTEND MY SINCERE THANKS TO MY LOYAL FRIENDS, PUBLIC AND PROFESSIONAL, THAN THROUGH THE COLUMNS OF "THE CLIPPER" AND I KNOW THAT I ECHO THE SENTIMENTS OF

THE STARS OF YESTERDAY

TO BE FEATURED WITH SUCH AN ORGANIZATION AND TREATED SO MAGNANIMOUSLY ON EVERY HAND HAS BEEN THE ONE GREAT EVENT OF MY CAREER. THE

BARNEY FAGAN

OF OLD LIVED A LIFETIME THE OPENING NIGHT OF THIS PRODUCTION BECAUSE OF ITS DELIGHTFUL ACCEPTATION

AND ON ITS MERITS

SENTIMENT CUT A GREAT FIGURE, BUT EVERY ARTIST DID HIMSELF PROUD. WITH HEARTFELT THANKS TO ALL INTERESTED

CORDIALLY YOURS,

THE PUBLIC SERVANT,

BARNEY FAGAN

P. S. FINISHING TWO WEEKS AT KEITH'S PALACE—N. Y. ORPHEUM, BROOKLYN, NOW

HENRY MILLER JOINS P. M. A.

Henry Miller, the president of the Actors' Fidelity League, last week joined the Producing Managers' Association in order to be enabled to secure the protection that it affords from the Equity Shop policy of the Actors' Equity Association. Miller's action closely follows that of George M. Cohan, the vice-president of Fidelity, who joined the P. M. A. several months ago.

Miller has just closed his tour of "The Famous Mrs. Fair," and his action in joining the P. M. A. is taken as an admission of the fact that he needs Equity actors to obtain a good supporting cast for his future productions. He is the only actor-manager to hold out from joining the P.M.A. since Cohan joined.

Miller is now rehearsing the dramatization of Harrison Rhodes' novel, "High Life," in which he will appear with Miss Blanche Bates. He and his company are going to the Pacific Coast for his opening performance.

Among those who are going with him are Miss Ruth Chatterton, for whom a new play has been written, and Geoffrey Kerr, who played in the piece, "Just Suppose."

WILL PUBLISH WILLIAMS BOOK

The life and letters of the late Bert Williams, famous colored comedian, will be published in book form late in the autumn. It is now being prepared and written by Mabel Rowland, former publicist for Williams, and will contain a preface by David Belasco. Miss Rowland has the assistance of Williams' mother and widow in the preparation of the chapters dealing with his childhood and home life.

NEW HOUSE FOR HOUSTON

HOUSTON, Tex., April 10.—Work has been started on the new Majestic Theatre, which is being built in this city. The Majestic, will play vaudeville, pictures and road attractions.

JUDGMENT MUST STAND

WASHINGTON, April 10.—Judgment for $20,000 for William R. Kane against the Essanay Film Company of Chicago and California was upheld by the Supreme Court to-day.

The judgment was rendered by the New Jersey courts and was based on a contract dispute. The film company contracted with Kane for the motion picture rights in 100 stories to be chosen from 1,600 stories printed in a certain magazine. Kane sent the magazines to the picture concern, but the film company officials stated thay could not find among the 1,600 stories the 100 picturable stories contracted for.

HOROWITZ-KRAUS SUIT SETTLED

The suit brought by Arthur J. Horowitz against his partner, Lee Kraus, both Loew agents, in which judgment for $600 on two promissory notes was asked, was withdrawn last week, the papers filed in the Third District Court being marked "settled." The notes in question were given by Kraus in August, 1920, by one C. E. Isaacs, who later indorsed them over to Horowitz. The settlement, it is understood, was affected by the swapping of claims and peace.

FOLLIES PLAYING ONE NIGHTERS

The "Greenwich Village Follies" company, playing the one night stands in the middle west is playing all through this week, Holy Week, excepting for Good Friday, when it will lay off in Fort Wayne, Ind. By the Equity ruling it will be necessary to pay the company for the full week, although only seven performances will be given, and Sunday, when the show plays an extra performance in Hamilton, Ohio, an extra one-eighth will have to be paid.

NEW CLUB GROWS

CHICAGO, Ill., April 10.—The Chin Chin Club, Chicago's latest theatrical enterprise, is growing in rapid strides. The new amusement organization now boasts that its membership includes nearly every prominent theatrical man in Chicago.

AUDREY MUNSON TO MARRY

SYRACUSE, N. Y., April 10.—From faraway Mexico, where she and her mother have been sojourning for several weeks, Audrey Munson, the far-famed artists' model and screen star, has announced her engagement to marry Joseph J. Stevenson, of Ann Arbor, Michigan, a former aviator. Syracuse is Miss Munson's home town, and the announcement was made to friends of hers here.

Miss Munson gained some publicity last year when she advertised her specifications for her "perfect mate," but none of the more than 200 applicants for the position seemed to suit her. Whether or not Mr. Stevenson is one of those who applied for the engagement at the time is not known.

Miss Munson was starred in a picture called "Headless Moths" last winter, in which she was featured as the "world's most beautifully formed woman." When the picture was presented she brought suit against the producers, alleging that she only appeared in a few scenes and that another girl had been substituted for her in the greater part of the picture. Later she toured the west with the picture, making personal appearances, and then dropped out of sight for some time, the announcement of her forthcoming marriage being the only word the eager world has heard of her whereabouts since that time.

REPERTOIRE FOR BELMONT

The Belmont Theatre, on 48th street, between 7th and 6th avenues, under the management of Richard Herndon, will inaugurate the repertory theatre company this spring instead of next fall. Only one preliminary production will be made, and the regular season will commence next September.

SHOOTS HERSELF IN CHURCH

SEATTLE, Wash., April 10.—Miss Bertah Brackett died in a hospital to-day from the effects of a bullet she fired into her breast as she stood singing in her accustomed place in the choir of the Baptist Church here last night.

WHERE IS BABE BELCHER

CHICAGO, Ill., April 10.—"Babe" Belcher, if you happen to see this article it is to inform you that your baby boy was killed in a train accident at Lafayette, Ind., last week. Efforts to locate the Belcher woman have failed. The police and the girl's parents have asked the local police and theatrical press to institute a search for the missing woman. The last heard of her she was employed in a local cabaret as a dancer. She is reported to have left town and her whereabouts are unknown.

PUBLICITY FOR "METHUSELAH"

The Theatre Guild has started a big publicity campaign in connection with the Shaw play, "Back to Methuselah," now playing at the Garrick theatre. Advertising space in the daily newspapers of all the eastern cities is being utilized, describing the production, together with the publication of the announcement of the fact that the production is not to tour.

CABARET MUST STAY CLOSED

CHICAGO, Ill., April 10.—The Entertainers' Café, a black and tan cabaret, has been ordered to remain closed for one year. Judge Landis issued the orders before retiring from the bench. Izzy Shore, proprietor of the café, asked for a rehearing, taking the case to the United States Circuit Court of Appeals. The latter upheld the Landis decision. The case was prosecuted by the Committee of Fifteen. The performers were arrested recently and the shimmy dancer was fined $200 and costs.

MOROSCO BUYS COAST HOUSE

LOS ANGELES, April 10.—Oliver Morosco, theatrical promoter, has announced that he has purchased the Century Theatre, one of the largest theatres in San Francisco, and will re-open it on July 9, as the Morosco Theatre.

It is also reported that he has purchased another San Francisco theatre, the name of which has not been revealed, and will produce musical comedies there.

Swan - ee Riv - er Moon
Swan - ee Riv - er Moon
Shin - ing on my cab - in door
Everybody's talking about
SWANEE RIVER MOON
THE BIG WALTZ SONG HIT
HEAR IT
- NOW -
"You can't go wrong with any 'Feist' song"

PEARSON SHOW ON SHUBERT TIME

It was reported early this week that Arthur Pearson's "Bits o' Broadway" will jump to the Shubert Circuit next week and will open at the Chestnut Theatre, Philadelphia, on Monday. The "Bits o' Broadway" is playing Miner's Empire, Newark, this week, where it will close its season as a Columbia Circuit show on Saturday night. This is no doubt right as it has also been rumored that Pearson will be one of the franchise holders on the new Shubert Dollar Circuit next season, but could not be confirmed at the headquarters of the circuit in the Robertson-Cole Building on Monday.

Pearson will not be on the Columbia Circuit next season; this is positive. He has been working on two franchises the past two seasons, one owned by Phil Sheriden and the other by the Estate of the late Peter S. Clark. The Sheriden franchise is the one that the "Step Lively Girls" is working under. This show was taken over a few months ago by George Jaffe of Pittsburgh for his share of the money he invested as a partner of Pearson's last Summer with the consent of the Columbia Amusement Company. The contract with Sheriden runs two more years, during which time Jaffe will handle the show.

Pearson notified the Estate of Peter S. Clark several weeks ago that he did not intend to keep the franchise after this season.

"The Bits o' Broadway" will be reduced to an hour and a half performance, with just a few of the very best bits that are now in the show. The same principals will stay with the show, it is said, when it goes over in another few weeks.

The Gayety, and Star, Brooklyn, have, however, been booked up to the middle of May. These houses will no doubt remain open long after the others close.

An official of the Amalgamated stated last Friday that the Cooper show will close this week and if Cooper goes further he will not be allowed to use any of the property, including the costumes belonging to the show, nor will he be allowed to use the title of "Beauty Revue."

The following shows closed on the Burlesque Booking Circuit last Saturday night: The "Victory Belles," at the Avenue, Detroit, and the "All Jazz Review" at the Bijou, Philadelphia. "Miss New York, Jr.," will close at the Avenue, Detroit, this Saturday night.

Billy Vail has cut his "Victory Belles," which was the "Sweet Sweetie Girls" earlier in the season, down to sixteen people and has booked it as a unit over the Western Vaudeville time. It opens this week in the Middle West.

$1,200,000 THEATRE FOR 57TH ST.

Plans for the construction of a twelve-story theatre building on West Fifty-seventh street to cost around $1,200,000, were filed with the Manhattan Bureau of Buildings last week. The structure will occupy the space from No. 139 to 145 on West Fifty-sixth setreet, with a frontage of ninety-two feet, and Nos. 144 to 146 on West Fifty-seventh street, a frontage of forty feet.

"MOLLY DARLING" OPENS APL. 24

The date set for the opening of the Megley-Moore musical comedy, entitled "Molly, Darling," has been changed from the first of May to April 24, when it will have its premier at the Ohio Theatre, Cleveland. This house formerly played Shubert Vaudeville.

The cast of this musical comedy, which is the first venture in the producing field, outside of vaudeville, by this concern, is as follows: Richard Carle, Jack Osterman, Ann Milburne, Polly Walker, Rose Kessner, Lorin Baker, Ben Benny, Burke Western, Lelano Dell, Hubert Wilke, Billy Taylor, Miss Billie Taylor and Cecil Summers.

There are twenty-six musical numbers for the show, all of which were put on by Tom Johnstone and Phil Cook.

Following the opening in Cleveland the show will go to the Palace Theatre, Chicago. The piece was staged by Julian Mitchell and Walter Wilson.

ANOTHER HAGGIN JUDGMENT

The only judgment filed last week against Ben Ali Haggin, the millionaire theatrical manager, well known for the stage pictures he produces each year in the "Ziegfeld Follies," was one for $2,869.55 granted by default in the Supreme Court last week, to Beatrice Winthrop Chanler, no defense having been entered. This judgment was granted on the basis of a promissory note made to Haggin on August 5, 1921.

GALLAGHER & SHEAN WIN

(*Continued from page 4*)

teen days thereafter; employment herein shall begin on the date of beginning of rehearsals, which date shall not be earlier than four weeks prior to the first public performance.' The latest time to which the plaintiff could defer the commencement of employment was September 29, 1921. The defendants were entitled to have their employment commence and the salaries to become payable not later than that date, or earlier than August 18, 1921. The first notice to the defendant was dated September 10, requiring the defendants to appear in vaudeville on October 3. The defendants claim that the contract for their employment had then expired. The burden is on the plaintiff to show that there was no default on its part in the performance of a contract, and unless the plaintiff can show a clear legal right to the relief sought, a preliminery injunction should not issue. If the contract is ambiguous or uncertain in its terms, it must be construed most strongly against the plaintiff, for it was drawn by its officers and representatives, and the form adopted and the language used is of their selection.

"The order should be affirmed with $10.00 cost and disbursements.

"All concur."

NEW THEATER FOR VILLAGE

Contracts to build a new Greenwich Village theater at the corner of McDougal and West Houston streets, N. Y., were let last week to the O'Day Construction Co.

RETURN ENGAGEMENT AT
B. F. KEITH'S PALACE THIS WEEK
BERT AND BETTY WHEELER
DIR. LEO. FITZGERALD

RETURN DATE—SECOND TIME IN THREE MONTHS AT HARLEM OPERA HOUSE N. V. A
BABCOCK AND DOLLY
in ON THE BOULEVARD
B. F. KEITH CIRCUIT DIRECTION—H. BART McHUGH

MELODY LANE

ENGLISH RECORD SOC. THREATENS BAN ON AMERICAN PUBLICATIONS

Australian Court Decision Granting Royalties on Imported Phonograph Records Upsets British Society Which Declares Double Royalty Collection is Inequitable—Ban Threatened

The Associated Copyrights, Ltd., the British phonograph and record protective society, are appealing to the Privy Council of England, the decision of an Australian court compelling them to pay another royalty on records exported to Australia to the local copyright holder, after they had already paid one royalty to the English owners of the copyright of a musical composition. They claim that the dual royalty is wholly inequitable and an impossible situation which the original American owners and sellers of Australian and British rights should do away with. They threaten to record as few such numbers as possible if American music publishers do not see the matter in the same light in which they do.

The decision referred to by the Associated Copyrights, Ltd., is that which was handed down by Mr. Justice Harvey--Albert V. Hoffnung & Co., Ltd., in the case of Messrs. Albert & Son against the Gramophone Company of Australia. Alberts started an action against the mechanical company for royalties due on records sold in Australia but manufactured and exported from England. The Gramophone Company claimed that they had already paid royalties in England to the British copyright owners and Alberts claimed that as owners of the Australian copyright which they purchased from the American owners, they were entitled to royalties on all records sold in that country. The Justice found strongly in Alberts favor. The specific song used was "My Own Iona."

The English mechanical company's view of the situation may be gleaned from the following letter which they sent to B. Feldman & Co., London, England, owners of the English copyright of many of the American popular songs. The purpose of the letter is self explanatory:

"Messrs. Albert & Son of Sydney, Australia, have recently obtained a decision in the Australian courts against the agents of one of our clients who imported British made records of an American selection called 'My Own Iona.'

"Records are not manufactured in Australia but are imported chiefly from this country and the U. S. A. Although the above records were manufactured in this country and properly stamped or accounted for to the publisher owning the rights in this country under the British Copyright Act, Messrs. Albert maintained that, as being the owners of the copyright in Australia, assigned to them by the American publishers, they were entitled to the mechanical copyright therein, notwithstanding the fact that mechanical royalties had already been paid on it in this country.

"We are appealing against the decision to the Privy Council. In the meantime, however, Messrs. Albert have served notice on various of our client's customers in Australia threatening them with proceedings if they continue importing records from this country, despite the fact that these records bear your copyright stamp.

"We presume, of course, that the American publishers whom you represent receive from you details of all receipts of mechanical royalties and their share of these royalties. The usual terms of assignment being 50% of the royalties (or more) for the American publisher, it is evident that, if he has assigned the rights in Australia to Messrs. Albert, he would be obtaining dual royalties on the self-same record—one royalty in Great Britain and a second in Australia.

"To say the least, we consider such a double collection on the part of the American publisher to be wholly inequitable; and we feel confident, if you brought this matter to the notice of the American publishers with whom you contract, that they would gladly take steps in conjunction with you and their Australian assignees to put an end to this impossible position.

"In order that Alberts may receive the share of the mechanical royalty to which they may be entitled, we could without difficulty render you quarterly statements showing the quantities of the various selections exported to Australia on which copyright had been paid to you—and the sum received would be adjusted between yourselves, the American publishers and Messrs. Albert, where the latter have acquired the Australian rights or act merely as agents.

"We sincerely hope that in the interest of the American publishers and yourselves you will take immediate energetic steps to get this matter adjusted.

"Should the American publishers represented by Alberts in Australia be unwilling to waive double payment, we should be compelled for our protection to list as few as possible of their publications in our record supplements. As you are well aware, we are overburdened with solicitations to record and we can quite conveniently dispense with a large portion of these American publishers' selections.

"We hope that we shall not be compelled to take any such step. We do not want to hurt you in any way; but if the American publishers should uphold the inequitable demands made upon us, we naturally must defend ourselves against them and should sincerely regret that through them you also would be made to suffer.

"Trusting that in your own interest you will take urgent steps in placing this matter before your American publishers, we remain,

Yours faithfully,
"The Gramophone Coy, Ltd.
"The Columbia Graphophone Co., Ltd.
"Louis Sterling.
"The Æolian Coy, Ltd.
"C. Mason.
"J. E. Hough, Ltd.
"Jas. E. Hough,
"H. L. Lemoine,
"Secretary."

NEW STORES FOR REMICK

Jerome H. Remick & Co. will open a new retail novelty store in the Forrest Theater building, Philadelphia, this week. A new Broadway store between 95th and 96th streets, New York, will be opened early in the fall. Both stores will carry a line of novelties, phonograph records and sheet music.

TAMA JOINS M. P. P. A.

The Tama Music Publishing Co. have joined the Music Publishers' Protective Association and also the American Society of Authors, Composers and Publishers. The Tama company, while they have other songs, specialize on production numbers.

DE SYLVA ON DIRECTORS' BOARD

Bud De Sylva, the composer, has been elected a member of the Board of Directors of the American Society of Composers, Authors and Publishers, in place of the late Ren Wolfe.

MONEY FOR MUSIC MEN

The American Society of Authors, Composers and Publishers held its annual meeting at the society's room in West 45th street last week, the report of the president and treasurer being received with great satisfaction. More than $35,000 was available for distribution among the society's members, Class A publishers receiving $964.50. Class A writers and composers received $208. Class B $96, Class C $32, and Class D $27.

A total of $37,000 worth of new licenses were issued by the society to public places since the first of the year.

George Maxwell, of G. Ricordi & Co., president of the A. S. C. A. P., sailed for Europe last week to take up various matters of the society on the Continent and in England.

INTERPOLATIONS IN CANTOR SHOW

An unusually large delegation of music publishers and their representatives are expected to attend the opening performance Thursday night of the Eddie Cantor show, "Make It Snappy," at the Winter Garden.

Although the lyrics and score of the show, by Harold Atteridge, Al Bryan and Jean Schwartz, are being published by Jerome H. Remick & Co., almost every publisher of note in town has an interpolated number being done by Cantor, all with hit possibilities and carrying publishers' hopes for new business.

SAXOPHONE SOLOS RELEASED

The Richmond-Robbins music publishing company are putting out a series of saxophone solos by Clyde Doer, musical director of the Club Royal. The solos are in E flat and C, featuring either saxophone parts, to be played with the same piano accompaniment.

The firm is also getting ready for release a new number entitled "Fascination," in conjunction with the Mae Murray picture of the same title.

SPECHT WRITES SONG

Paul Specht, musical director, has written a novelty fox-trot number, entitled "Everywhere-Every day," which is being released shortly by Jerome H. Remick & Co. Mr. Specht has collaborated on songs in the past with Louis J. Weslyn, J. Will Callahan and Al Dubin.

BALL TEAM AT BERLIN'S

The employes of Irving Berlin, Inc., have formed a baseball team under the management of Murray Ritter. The team has been fully equipped and will be open in a few weeks to play other music publishers' teams, theatrical and allied outfits, to whom they issue a standing challenge.

SILVIO HEIN OPERATED ON

Silvio Hein, the well known composer, was operated upon Tuesday in the Lenox Hills Hospital. He has been ill for some time with a tumor on the spine. His condition was reported favorable at time of going to press.

FISHER RELEASES NEW BLUES

Fred Fisher, Inc., have released "Those Blue Eyed Blues," a fox-trot song with a novelty accompaniment specially written for instrumental purposes. The number is by Billy Fazioli, pianist of Ray Miller's Black and White Melody Boys.

MARY SWITSKY WITH CAINE

Mary Switsky, formerly with Richmond-Robbins Music Publishing Company, is now connected with the S. C. Caine Music Publishing Company.

SONGWRITERS ELECT OFFICERS

The Composers and Lyric Writers Protective League, the songwriters organization, held its annual meeting and election of officers at Keene's chop house on Friday night of last week.

Victor Herbert was unanimously elected the permanent honorary president of the league. Other officers elected were: Geoffrey O'Hara, president; Irving Caesar, vice president; Darl McBoyle, secretary; Louis A. Hirsch, treasurer. Sergeant-at-arms, Joe Rosey.

The four members of the Board of Directors, elected for the coming year were: Gus Kerker, Eddie Moran, Otto Motzan, and Jack Mahoney.

There will be no dues assessed upon the members for the year 1922, due to the fact that the treasury is in such a sound financial condition that all expenses for the coming twelve months can be cared for without further dues.

About forty members of the organization were present at the meeting.

SPECIAL PAPER FOR MUSIC

Music publishers who are members of the Music Publishers' Protective Association, have adopted the plan of printing their music on a special grade of water marked paper in order to prevent the counterfeiting of their publications. The water mark is a reproduction of the emblem of the M. P. P. A. about two and a half inches in diameter and so marked that no sheet of music of regulation size, regular piano copies or orchestrations will be without one or more of the marks.

The paper is manufactured by the Holden Paper Company of Newburgh, N. Y., and due to the large quantities of the stock bought from them are able to supply it at a low figure. In the future the members of the M. P. P. A. will have their music printed on this stock, and it is believed that in six months to a year most every piece of music on the sales counters will contain the water marked emblem and spurious copies will be detected with little effort.

FRANCES KAHN RETURNS

Frances Kahn is back in the professional department of Irving Berlin, Inc., where she was heartily welcomed by her friends and colleagues. Miss Kahn's right leg was broken last December by an automobile which knocked her down at Lenox avenue and 116th street, while she was on her way to the Regent Theatre to see an act. Though impeded for the present by a slight limp, she is expected to be fully recovered shortly.

KRESGE SALES REPORTS

The S. S. Kresge Company, the retail store syndicate, which in addition to other lines of merchandise, carries sheet music, reports its sales for March, and three months with comparisons as follows:

	1922	1921
Month of March	$4,480,919	$4,642,223
Year to date	11,841,846	11,325,174

Month of March, decrease 3.47 per cent.
Year to date, increase 4.56 per cent.

WEST PLACES "NATURAL"

Eugene West has placed a new fox-trot ballad with Joe Mittenthal, Inc., entitled "Sunshine Alley," which is said by West and others to be the nearest approach to a "natural" he has yet written.

EXPENSE AXE CUTS MUSIC

MONTEREY, Mexico, April 10.—City officials have discontinued the daily concerts in the Plaza to cut down municipal expenses.

KEIT BACK FROM TRIP

Joe Keit, of Jerome H. Remick & Co., returned to the New York office last Friday from a ten-day business trip to the Middle West.

BURLESQUE

BURLESQUE'S DISASTROUS SEASON FAST DRAWING TO A CLOSE

Few Shows Made Money, While Dozens Lost Large Sums—Season Said to Be Poorer Than Those of 1914 and 15—Columbia Circuit Closes on Saturday

One of the most disastrous burlesque seasons in many years is fast drawing to a close with the announcement of the closing of shows on the Columbia Circuit. In a few more weeks there will be but a couple of shows still going, and they will be those playing in the East. Old time managers who can remember the days of the independent bookings of shows before the days of circuits, when they started the season, with only three or four weeks' bookings, say that they never experienced a season like the present. Not even the season of 1914 and 1915 can be compared with it. The early closing is welcomed by many of the show owners on the Columbia Circuit as well as the American. This season witnesses the earliest closing of shows on the Columbia Circuit in years.

Below is a complete list of the closing of every show on the Columbia Circuit. Shows that have already closed are "Sugar Plums" Saturday night, April 1, at the Columbia, Chicago; "Hello, 1922," last Saturday night at the Columbia, Chicago; the "Garden Frolics," at the Gayety, Pittsburgh, last Saturday night; "Cuddle Up," at the Gayety, Boston, last Saturday night; "Twinkle Toes," at the Empire, Toronto, last Saturday night, and Al Reeves, at the Gayety, St. Louis, last Saturday night.

The shows that will end the season this Saturday and go in storage are, "Jingle Jingle," at the Empire, Toronto; "Big Wonder Show," at the Gayety, Detroit;" "Peek a Boo," at the Star and Garter, Chicago; "Sporting Widows," at the Gayety, Pittsburgh; "Folly Town," at the Gayety, Washington; the "Flashlights of 1922," at the Orpheum, Paterson; Lew Kelly Show, at Hurtig and Seamons; "Bits o' Broadway," at Miner's Empire, Newark, and the Greenwich Village Revue," at the Gayety, Buffalo.

The shows that are to close next week are the "Bon Tons," at the Gayety, St. Louis; "Keep Smiling," at the Gayety, Detroit; "Town Scandals," at the Columbia, Chicago; Abe Reynolds' Revue will jump from Dayton Saturday night to Newburgh to play three days and the last half of the week in Poughkeepsie and then close. The "Maids of America" will close next week at the Gayety, Washington; Mollie Williams, at the Palace, Baltimore. Miss Williams may take her show to Cleveland for a week, as Campbell and Drew have offered to buy the show that week.

The Dave Marion Show will close next week at the Casino, Brooklyn. The "World of Frolics," at Miners, in The Bronx, at the same time. Sam Howe's Show at the Waldron's Casino, Boston; "Step Lively, Girls," at Hurtig and Seamons, and "Big Jamboree," at Miner's Empire in Newark Saturday night.

Other shows that are booked a few more weeks and if fortunate will work out the time are, "Tit for Tat," this week in St. Louis; week of April 17, Empire Toronto; April 24, Gayety, Buffalo; May 1, Hurtig and Seamons, New York; week May 1, Gayety, Boston, and the week of May 15 at the Columbia, New York.

The "Bowery Burlesquers," Toledo this week; Dayton next week, and close the following week at Hurtig and Seamons, New York; Barney Gerard's New Show is this week in Cleveland; next week, Buffalo, and will close at the Empire, Brooklyn, the following week. "Knick Knacks" this week at the Empire, Brooklyn; next week at the Majestic, Scranton and the week of April 24 at Newburgh and Poughkeepsie.

Jack Singer's Own Show this week at the Gayety, Boston; next week, Jacques Waterbury; week of April 24, Miners, Bronx, and will close at the Empire, Brooklyn, the week of May 1. "Harvest Time" this week at the Columbia, New York; next week at the Empire, Brooklyn; week of April 24, Miner's Empire, Newark; week of May 1, Miner's Bronx, and will close at the Casino, Brooklyn, week of May 8.

The Frank Finney Revue this week at Waldron's, Casino, Boston; next week, Columbia, New York; week of April 24, Casino, Brooklyn, and will close the week of May 1 at Miner's Empire, Newark. Billy Watson's Show this week in Albany; next week at the Gayety, Boston; the week of April 24 at the Columbia, New York; week of May 1 at the Casino, Brooklyn; week May 8 at Miner's Empire, Newark, closing at the Orpheum, Paterson, week May 15.

The "Golden Crooks" this week, the last half, at the Colonial, Utica; next week Albany; week of April 24, Waldron's Casino, Boston; week of May 1, Columbia, New York; week May 8, Empire, Brooklyn, and the week of May 15 Miner's Empire, Newark.

William S. Campbell's "Rose Sydell's London Belles" this week at the Gayety, Rochester; last half next week at the Colonial, Utica; week of April 24, Albany; week of May 1, Gayety, Boston; week of May 8, Columbia, New York; week of May 15, Casino, Brooklyn, and will close the week of May 22 at Miner's Empire, Newark.

Barney Gerard's "Follies of the Day" this week at the Majestic, Jersey City; next week, Providence; week of April 24, Gayety, Boston; week of May 1, Newburgh and Poughkeepsie; week of May 8 at Miner's, Bronx; week of May 15, Empire, Brooklyn, and the week of May 22, at the Columbia, New York, for the Summer run.

The houses on this circuit will close as follows: Week of May 22, Miner's Empire, Newark. The week of May 15, Casino, Brooklyn; the Empire, Brooklyn, and Orpheum, Paterson. Week of May 8, Miner's, Bronx, and Gayety, Boston. Week of May 1, Hurtig and Seamons. Week of April 24, Empire, Albany; the Gayety, Buffalo, and Waldron's Casino, Boston.

Week of April 17, Colonial, Utica; Empire, Providence; Palace, Baltimore; Gayety, Washington; Lyric, Dayton; Columbia, Chicago; Gayety, Detroit, and the Gayety, St. Louis. This Saturday night the following houses close: Gayety, Rochester; Casino, Philadelphia; Majestic, Jersey City; Gayety, Pittsburgh; Empire, Toledo, and the Empire, Toronto.

The houses that have already closed are the Olympic, Cincinnati; Gayety, Kansas City; Star and Garter, Chicago; Gayety, Omaha, and New Haven.

Some of these houses will remain open for a few weeks but will change the policy. Waldron's Casino, Boston, will put in stock burlesque, as it does every Spring, opening Monday, May 1. Gayety, St. Louis, will play Jack Reid, it is said, for a few weeks. The Majestic, Jersey City, will have dramatic shows for a few weeks. Henry Dixon's Big Review has been booked into the Orpheum, Paterson, by the Burlesque Booking office for the week of April 17.

MORE SHOWS CLOSING

At the recent meeting of the Amalgamated Company it was decided to close both the Empire Theatre, Cleveland, and their show on the Burlesque Booking Circuit, Jimmy Cooper's "Beauty Revue." This show will close at the Gayety, Baltimore, this week. Cooper, however, has been booked with the show at the Capitol, Washington, the next week; also the Olympic, New York, and the Lyric, Newark, following.

Houses on this circuit will start closing this week. The Empire, Cleveland, is the first one. On account of the closing of this house the circuit shows will stop at Washington, which will cut off the three houses in the West. The show that plays the Empire, Cleveland, this week will be the last going that way this season. It will go into the Haymarket, Chicago, the following week and that house will go into stock the next week permanently. The National, that city, will close the week after and this show will close its season at the Avenue, Detroit, the next week. The Avenue will no doubt go into stock after that.

Arrangements have been completed whereby the Gayety, Baltimore; Bijou, Philadelphia, and the Capitol, Washington, will remain open as long as the weather permits, as the stage crews and musicians have agreed to a reduction of men in both departments, according to Treasurer Tom Henry of the circuit. Several men will be taken out of the orchestra of these houses, and the crews back stage will be cut down. In this way it is thought that the houses will be able to pull along for a few extra weeks. Otherwise the Baltimore house would have been closed this Saturday.

BIG SHOW AT HOWARD

BOSTON, Mass., April 7.—The Old Howard Stock Company opened at the Howard Theatre Monday, with seventy people on the stage at the rise of the curtain. It proved the biggest flash ever seen in burlesque.

At noon all the dollar seats were sold, for both matinee and the night performances, and the opening was the largest of any this season with the exception of the week that Jack Dempsey played there.

The show was a hit and went over big.

LILLIAN GAY AT GARDEN

Lillian Gay started this week as soubrette at Minsky Brothers' National Winter Garden, replacing Gertie De Milt. Miss Gay has been in the chorus at this house this season and her individual work at the chorus girls' contest the past few weeks won her the promotion.

REMAIN WITH SHOW

Manager Wash Martin has notified the New York office that owing to the fact that "Twinkle Toes" will close in a few weeks, Mack and Nelson, also Babe Burnett, will remain with the show instead of closing this week in Detroit.

WATSON BOOKED UNTIL MAY 15

ALBANY, N. Y., April 10.—Billy Watson's Show is playing the Empire this week and is booked until May 15 when it closes its season in Paterson. Watson has not cut the salary of any of his performers this season.

ACT ON KEITH TIME

Burke and Lillette, who are to go with one of James E. Cooper's shows next season, have been booked on the Keith Time, and opened this week at up state. They are in Elmira last half of the week.

BURLESQUE IN MAJESTIC

WILKES-BARRE, Pa.—The Majestic, this city, will return to the burlesque policy the week of April 24.

"HARVEST TIME" IS GOOD MUSICAL SHOW BUT DULL IN SPOTS

Lew Talbot's "Harvest Time," which took the place of Herk and Hynicka's "Harvest Time" seven weeks ago, in Toronto, is at the Columbia this week. The warm Summer's day affected the house Monday afternoon, which was poorly attended. It was the first real hot day of the year and it affected business at this popular Broadway house.

"Harvest Time" is a fine girl show, in fact Talbot has one of the best working choruses that has been seen here this season. There are twenty-four girls and everyone of them works and sings. They are a good looking lot and assisted greatly in getting encores for the numbers.

The numbers were the real treat of the show. Talbot has nearly every principal on the stage working them up and the way he has the numbers placed and done they can't help but get encores. He has the girls well costumed.

The individual hit of the show is a little blonde girl not much more than four feet in height by the name of Dot Bates. This little lady is an exceedingly cute young person, with just enough of dash and pep. She dances, has a strong talking and singing voice and surely gets a lot out of her numbers. She will bear watching. She was in the chorus of Talbot's show on the American Circuit last season and has made good on the Columbia Circuit as a soubrette.

Harry S. La Van, in a legitimate Hebrew comedy role, proved a success. His shuffle dance is very clever and was a decided hit Monday. He was compelled to do two encores before the house was satisfied.

Bert Bertrand is also doing a Hebrew part of a different type than La Van. He reminds one of Harry Fields at times.

Gene Shuller is doing a "Dutch" comedy role and does very well. His dialect and mannerisms are very funny.

Chas. Cole, as a "bum," holds his end of the comedy up in good shape.

Gertrude Ralston handled the prima donna role nicely and is also a good talking, straight woman.

Vi Penney, in the ingenue part, did very well; in fact better than at any time we have seen her in the past.

James McInerney, a dandy singing straight man, completes the cast. McInerney worked hard with the comedians and did all he could to get laughs.

The show is constructed with bits and numbers. While the latter proved a big success the bits were very long and drawn out. They are mostly old; a few of them are real old timers, but are new to the present burlesque generation. Talbot should cut the bits down to the meat and do away with a lot of unnecessary talk; he will then find the reason why they do not go over as they should.

The material is good, but in its present state will not go over no matter how hard the comedians work. In the first part the audience laughed a little now and then, but this house is in the habit of seeing short, snappy comedy bits.

The "airplane" scene was liked. It's a novelty, and is on the same idea as the one with "Hip Hip Hooray Girls" several years ago.

Talbot has a great singing and girl show. His cast is good and they all work hard. He has done well to put on a new show and cast and get it working as it is in so short a time. The wardrobe worn by both principals and chorus is beautiful and adds class to the show.

SID.

HARRY GREB IN SHOW

Harry Greb, the pugilist, will be the added attraction at Hurtig & Seamon's Theatre on 125th street next week. The "Step Lively Girls" will be the attraction for the week.

DRAMATIC and MUSICAL

"TABOO" A PLAY AS WEIRD AS ITS NAME AT THE SAM HARRIS

"TABOO," a play in three acts by Mary Hoyt Wiborg. Produced at the Sam H. Harris Theatre, Tuesday afternoon, April 4.

CAST

Aunt Angy ..... Miss Marie Stuart
Mammy Dorcas ..... Miss Fannie Belle De Knight
The Child ..... Master Junior Tiernan
Mrs. Gaylor .... Miss Margaret Wycherly
Charles ..... Henry O'Neill
Sadie ..... Miss Ruth Taylor
Tom ..... Alexander Rogers
Jim ..... Paul L. Robeson
Steve ..... Harold E. Simmelkjaer
Lemuel Johnson ..... Milton S. Dees
Joseph ..... F. H. Wilson
Cartwright ..... Harold McGee
Wheeler ..... Walter Downing
Dr. Elder ..... David A. Leonard

"Taboo" is the maiden effort of Miss Mary Hoyt Wiborg, a playwright new to Broadway. The play is unusual in its subject, and occasionally, a rare interesting spot was presented. The cast is both negro and white people, with the performance of the former generally outshining that of the latter. The piece is more or less a study of the negro and his voodoo belief in the period when voodooism flourished in the Southern states.

The play concerns a speechless defective child living on a Louisiana plantation. By many different ways, such as dream scenes, which revert back to the Congo, thunder storms, many explanations, and some great off stage singing of spirituals, the suggestion is advanced that the child's blight was an ancient one, a curse handed down by magic evil through the generations. The time in which the action takes place is in June of 1880, on the Eve of St. John's Day when the devout of the voodoo believers meet to hold their annual reunion of the Circle of True Believers. At this particular time the family of which the speechless child is a member are concerned with their special problem. The doctors have done all in their power, but of no avail.

The servants believe that the child has been "witched," and his fondness for animals according to their belief, indicates that he has been thrown under the spell of a voodoo. The desperate grandmother of the stricken child decides to attend the meeting of the voodoo in effort to help him, or at least seek some means of relieving the child.

She goes there and the audience sees her among the fantastic garb of the negroes, and draped in their raiment she received the Luck Ball which is to be put under the pillow of the child, when he sleeps. The negro voices unite in the chant of the Creole voodoo. The whiskey passes freely among the swaying group. The subsequent things that transpire are remindful of the weird settings of O'Neil's "Emperor Jones," and the happenings even more are a series of mysterious dreams and incarnations. Finally the child regains his speech under the dreaded circumstances foretold; for the grandmother expiates the curse by dropping dead from the shock.

The show is intended for a series of special matinees and is mounted in an unusually excellent manner for such performances. Woodman Thompson designed some striking scenes, and Augustin Duncan, in staging the piece seems to have had a free hand. Margaret Wycherly made a picturesque but at times too stagy Mrs. Gaylor. Marie Stuart and Fannie De Knight helped the negro players to make a great impression.

LADY'S LIPS SEEN

NEW HAVEN, Ct., April 10.—Sam H. Harris to-night produced at the Shubert Theatre "My Lady's Lips," the domestic drama staged by Sam Forrest from the story by Edward Locke.

AM. SHOWS FOR LONDON

George Grossmith, the London producer, after spending several weeks here, sailed for London on the "Adriatic," last week, after acquiring the English, rights of "Marjolaine," and "Good Morning Dearie." Both of these shows he will put on in London with American casts.

"LETTY PEPPER" AT THE VANDERBILT IS CLEVER AND BRIGHT

"LETTY PEPPER," a musical play, with book by Oliver Morosco and George V. Hobart, based on a story by Charles Klein; music by Werner Janssen, lyrics by Leo Wood and Irving Bibo. Presented at the Vanderbilt Theatre Monday night, April 10.

CAST

Hattie ..... Jane King
Abe Greenbaum ..... Paul Burns
Imogene ..... Mary King
Mrs. Hatch ..... Josie Intropdi
James Van Ness ..... Thomas Walsh
Hutchinson ..... Hallam Bosworth
Joseph Colby ..... Ray Raymond
Letty Pepper ..... Charlotte Greenwood
Billy ..... Master Gabriel
Coralie Van Ness ..... Vera Halare
Margery ..... Frances Victory
Tony Barrllobatso ..... Stewart Wilson
Mack ..... William Balfour

Charlotte Greenwood, in her latest musical comedy came to the Vanderbilt Theatre Monday night in "Letty Pepper," which is the first musical production to play the Vanderbilt since the famous "Irene" closed there last summer. This play is the third of a series of "Letty" productions based on the Klein comedy "Maggie Pepper" in which Rose Stahl appeared many seasons ago. The story of the little shop girl who by her cleverness and ingenuity, brought the department store from the verge of bankruptcy to the heights of success, has been retained but musicalized.

The show essentially is a Charlotte Greenwood piece. She is on the stage almost continuously and whatever success the piece scores will be due to her efforts.

She is the same clever comedienne and her laugh-provoking abilities have improved since last she was seen here.

The book and lyrics of "Letty Pepper" while not particularly bright, are pleasing.

In the cast are several of ability, who were seen to advantage despite the fact that Miss Greenwood occupies so much of the stage. The King Sisters do finely, and were heard in several clever songs. Master Gabriel, who has been away from Broadway these many days, is back with this piece and was seen to advantage.

Frances Victory played a child part well and Ray Raymond scored a success in the leading male role.

The chorus is clever and well drilled. The piece is a pleasing show and those that like Miss Greenwood will enjoy it keenly.

ACTOR SUES FOR FALL

William Emanuel Gatti, Italian tragedian, appeared in the Supreme Court on Monday before Justice Mullan and told of a tragic fall he took into an open coal-hole on the night of March 10, 1920, as the result of which he sustained injuries for which he is suing Burns Brothers, coal dealers, for damages of $42,000.

The night that Mr. Gatti fell down the coal hole, he was returning from the rehearsal of a "dramatic tragedy," he told the court. There he was, proceeding calmly along West Thirty-ninth street, accompanied by his niece, Elvira Gaccia, who is also his leading lady, when, just as he was passing No. 265, kerplunk! he shot down the uncovered hole in the sidewalk. He lost three teeth and suffered injuries to his right leg, he declared, and was forced to remain at home for some time after.

"THE GREEN RING," RUSSIAN PLAY, HAS MANY STRONG SCENES

"THE GREEN RING," a play in four acts, from the Russian of Zinaida Hippius, presented at the Neighborhood Playhouse on Monday night, April 3, 1922.

CAST

Ivan Yasvein ..... Ian Maclaren
Helena Vozzhin ..... Pamela Gaythorne
Sophia Vozzhin ..... Joanna Roos
Sergei Tarasof ..... Albert Carroll
Anna Tarasova ..... Frances Neilson
Vassili Vozzhin ..... Stanley Ford
Roussya Shapovola ..... Esther Mitchell
Marfusha ..... Millie Butterfield
Matilda ..... Aline MacMahon
Nickolai ..... Junius Mathews
Marrousya ..... Lily Lubell
Lyda ..... Paula Trueman
Vera ..... Frances Diamond
Boris ..... Robert Forsyth
Sacha ..... Philip Mann
Volodya ..... Edwin Kasper
Andrei ..... John McGovern

This play, by a Russian poetess whose recent book "My Petrograd Diary," is just now creating some discussion on the Continent, is interesting in the same way that some curious foreign bit of jewelry is interesting. Written way back in the vaguely remembered days of 1912, when the Czar never even thought that recurring rumors of his escape from the Bolsheviki would make such plentiful copy for the newspapers and magazines a few years later, it strikes the spectator as queerly as would the picture of Queen Elizabeth walking around the Times Building.

The play seems a little stiff, probably because of the smoothness lost in translation—which is the timeworn excuse. It retains, however, a good deal of fine satire and some, but few, strong scenes. The last act, in which the man and wife, who have been separated for eight years, meet again, is very good.

The title of the play, "The Green Ring," is derived from the secret society composed of a bunch of youngsters with revolutionary ideas, the chief of which is concerned with taking the running of the world out of the hands of their elders. Whether or not the plot of the play is used as an added attraction, or whether the original rendition in Moscow in 1914 used the chatter of the youngsters as the filler, as the Neighborhood Playhouse's presentation does, is a matter of question.

Pamela Gaythorne, a most accomplished actress, plays the role of the wife who has been separated from her husband and the father of her grown daughter for eight years, and is at last brought face to face with him through the efforts of this daughter. The daughter, played most engagingly by Joanna Roos, goes to her father, who is living with a mistress, the mother, too, has her lover, and succeeds in persuading him to visit his wife who is ill.

The cast, on the whole, is very good. The youngsters playing the parts of the "Green Ring" debaters do very well, indeed.

TO BUILD HOUSE FOR AMATEURS

WASHINGTON, April 10.—Mrs. Alice Sedgwick Moore, director in charge of the Lafayette Square Players, has announced a vigorous campaign for funds, which will be turned to the erection of a theatre suitable for the presentation of amateur performances of stock. She intends to make this amateur organization, the Lafayete Square Players, as big, and well-known, as other companies in larger cities.

The Lafayette Players will present "Holly Tree Inn," by Charles Dickens, and "The American Harem," at Carroll Hall on 10th and G. streets, some time this week. Other plays are in preparation.

CHANGES IN METHUSELAH

For the third series of the "Back to Methuselah" cycle of Shaw's, which opens on April 10th, at the Garrick, seats will be sold for single performances as well as for the entire cycle of three performances. For the first two series only tickets for the entire cycle were sold. Extra matinees will also be given on Tuesdays, so that the entire cycle may be seen in four days.

For the first time in his career as a playwright, Shaw has allowed the Theatre Guild to make cuts in his text. Cuts have been made in each of the three sections of "Back to Methuselah" in order to enable the performances to be begun later in the evenings, instead of 8:10 for the first section, and 7:30 for the second, as at present. Beginning April 10th, the first section of the cycle will begin at 8:15, the second at 8:00 and the third at 8:30.

Alfred Bruning, who plays the role of the Elderly Gentleman, will have his part cut from 7,000 words to a mere 5,000, which is only half as long as "Hamlet."

When the Theatre Guild first asked Shaw to consent to the cutting of the play's text he refused, saying that he had himself pared it down to the ultimate core.

"PASSION PLAY" PERFORMANCE

Senator Frelinghuysen, of New Jersey, has been invited by Father Grieff, director of the Passion Play, to be present next Wednesday night in the Auditorium, in Union Hill, N. J., when a special performance of that play will be given for the benefit of German and Austrian child victims of the World War.

Anthony Knilling, who played the part of St. John in the Passion Play in Oberammergau, has come to this country and will play that role on Wednesday night. A companion of his, George Conradi, who has been playing the part of Judas in the play on the other side, is on his way to this country. If he arrives here in time he also will be in the cast at Union Hill.

Special prices have been arranged, the orchestra and balcony seats being $1 and $1.50 respectively. Boxes are $2. Tickets are on sale at the rectory, at No. 545 Jefferson street, Union Hill, which is also the address of the Auditorium.

PRISONERS SEE "MR. PIM"

The Auburn Penitentiary, prisoners, on Sunday witnessed a free performance of the comedy "Mr. Pim Passes By," given by the company that was able to stop off on its way to Rochester, where it is playing this week.

The "Mr. Pim" company which first played the piece at the Garrick Theatre as a portion of the Guild programme, is now on its way to the Pacific coast.

"CHARLATAN" COMING IN

The new play entitled "The Charlatan," which opened in Atlantic City Thursday, will be brought into New York within the next few weeks. The show belongs to Adolph Klauber and will have its metropolitan presentation about May 1. No theatre has been announced for this attraction.

"CHAINS OF DEW" NEW PLAY

Susan Glaspell's new play, which is entitled "Chains of Dew," is to be produced by the Provincetown Players early next month, or the latter part of April. The cast for the forthcoming production has not been announced as yet.

"ALL'S FAIR" OPENING

Harold Holstein has secured the rights to a new play by Arthur Richman, entitled "All's Fair." The play opens at Toledo on April 17, prior to a road tour, and an eventual New York showing.

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

NEW YORK CITY

Palace — Moss & Frye — Willie Rolls — Paul Whiteman & Band—Bailey & Cowan—Ethel Levey—Ona Munson & Boys.

Riverside—Willie Hale—Daisy Nellis—Cressy & Dayne—Weaver & Weaver—Morgan Dancers—Juliet—Lyndell & Gibson.

Colonial—Bolger Bros.—Tyrell & Mack—Ed. & Birdie Conrad—Barrett & Cunneen—Rice & Werner—Wiley & Hartman—Mildred Harris—Healy & Cross.

Alhambra—Valda & Co.—Harry & Grace Ellsworth—Anderson & Bert—Grafts & Haley—Howard & Clark—Clara Howard—"Thank You, Doctor"—Hershel Henlere—Rolfe's Revue.

Royal — Three Lees — Caits Bros. — Sully & Houghton—Walters & Walters—Courtney Sisters—John B. Hyde & Co.—Jean Granese—Kafka & Stanley.

81st Street—Watson Sisters—Beaumont Sisters—Dillon & Parker—Jack La Vier—Fifer Bros. & Sister.

Broadway—Kay, Laurel & Co.—McLaughlin & Evans—Glenn & Jenkins—Maker & Redford—Frankie Heath.

Hamilton—Franklyn & Vincent—"When Love Is Young"—Reed & Austin—Jean Granese—Patricola.

Coliseum (First Half)—Kane & Grant—Gertrude Hoffman. (Second Half)—Geo. Lemaire & Co.—Shaw & Lee—Meehan's Dogs.

Franklin (First Half)—Combe & Nevins—Ruth Budd. (Second Half)—Kitamura Bros.—Boyle & Bennett—"Indoor Sports."

Fordham (First Half)—Kitamura Bros.—Rosai Varady—Edith Taliaferro & Co.—Handis & Millis—Meehan's Dogs. (Second Half)—Gertrude Hoffman.

Jefferson (First Half)—The Come-Backs—Boyle & Bennett—Ruth Budd—Shaw & Lee—Franklin, Charles & Co.—Dooley & Sales. (Second Half)—The Skatells—Brown & Spencer.

Regent (First Half)—Ruth Budd. (Second Half)—"The Come Backs"—Ruth Roye.

BROOKLYN

Bushwick—"Marry Me"—Runaway Four—Harry Cooper—Blossom, Seeley & Co.—Vincent O'Donnell—Leo Donnelly & Co.—Foley & La Tour—The McIntyres.

Orpheum—Kay, Hamlin & Kay—Van & Schenck—Jim & Betty Morgan—Vadi & Gygi—Wilson Bros.—Archie & Gertie Falls.

Flatbush—La Dore & Beckman—Wells, Virginia & West—Stella Mayhew—20th Century Revue.

Riviera (First Half)—Geo. Lemaire & Co.—Calude & Marion. (Second Half)—Ruth Budd—Roy & Arthur.

FAR ROCKAWAY

(Second Half)—Princess Rajah—Loney Haskell—Edith Taliaferro & Co.—Dooley & Sales—Franklin, Charles & Co.

BALTIMORE

Maryland—Bevan & Flint—Jim McWilliams—Bert Baker & Co.—Ona Munson & Co.—May Wirth & Co.—The Stanleys.

BOSTON

Keith—Rae Eleanore Ball—Daphne Pollard—"Artistic Treat"—Ames & Winthrop—Thos. E. Wise & Co.—Joe Browning—Dufor Boys.

BUFFALO

Shea's—Santos Hayes Review—Reck & Rector—Bobbie Folsom—Royal Gascoignes—Harry J. Conley—Ernie Ball.

CLEVELAND

105th St.—Dashington's Dogs—Powers & Wallace—The Herberts—Kane & Herman—Jessie Reed—Du For Boys.

Hippodrome—Donegan & Allen—Ben Welch—Arnaut Bros.

CINCINNATI

Keith's—Polly Dassi's Circus—Kitty Doner & Co.—Wayne & Warren—Elsa Ryan & Co.—Pietro.

DETROIT

Temple—Le Grohs—Billy Glason—Wilfred Clark & Co.—McLellan & Carson—Patrice & Sullivan—Valerie Bergere — Creole Fashion Plate — The Magifys.

HAMILTON

Lyric—Vokes & Don—Janet & France—Wm. & Joe Mandell—Bert & Bettie Wheeler.

INDIANAPOLIS

Keith's—Potter & Hartwell—Larry Comer—Whiting & Burt—Al Herman—Harry Holman & Co.

LOWELL

Keith's—Chick Sale—Bessy Clifford—Hall & Shapiro—Flo & Ollie Walters—Burns Bros.—Burke & Durkin—Millard & Marlin.

MONTREAL

Princess—Van Cello & Mary—Moore & Jayne—The Cansinos—Roger, Imhoff & Co.—Rome & Gaut—Casting Nellos—Perrone & Oliver—Leon Vavarra.

PITTSBURGH

Davis—Unusual Duo—Bob Albright—Casino Bros. & Wilkins—Eddie Ross—Lucas & Inez.

PORTLAND

Keith's—Mr. & Mrs. Jimmy Barry—Josie Rooney & Co.—Hegedus Sisters—Danoise Sisters—Sharkey, Roth & Witt—Allan Shaw.

PHILADELPHIA

Keith's—Kate & Wiley—Walter C. Kelly—Burt & Rosedale—Gus Edwards' Revue—Sandy McGregor—Marion Harris—Flannigan & Morrison—Ramsdell & Deyo—Mrs. Duncan.

QUEBEC

Auditorium—The Halkings—Francis Dougherty—Dancing Kennedys—Weber Girls.

ROCHESTER

Temple—Alex. Bros. & E.—Joe Cook—Harry Jolson—Elinore & Williams—Murray & Garrish—Florence Colebrook—Huston Ray—Clown Seal.

SYRACUSE

Keith's—The McDonalds—Billy Miller Co.—Toto—Jason & Harrigan—Scanlan, Denno Bros. & Scanlan.

TORONTO

Shea's—Eddie Leonard—Sig Friscoe—Seven Braacks—Norton & Nicholson—Henry & Moore—Davis & Darnell—Gordon & Rica.

Hippodrome—Minetti & Sidelli—Cleo Gascoigne—Wyatt's Lads & Lassies—McGrath & Deeds—Great Leon.

WASHINGTON

Keith's—Ben Beyer—Frank Gaby—Bessie Barriscale & Co.—Riggs & Witchie—W. C. Fields—Owen McGivney—Murray & Oakland—De Voe & Hosford.

YOUNGSTOWN

Hippodrome—The Valentinos—Claudle Coleman—Wilton Sisters—Singer's Midgets.

ORPHEUM CIRCUIT

CHICAGO

Palace—Eddie Foy—Lillian Shaw—Harry Lester Mason—McLellan & Carson—Spencer & Williams—Fink's Mules—L. & B. Dreyer—Dooley & Storey.

Majestic—Fritz Leibler—Florence Nash—Rae Samuels.

State Lake—Emma Carus—Bobby Pender—Burns & Freda—Muldoon, Franklin & Rose—McKay & Ardine—Carleton & Ballew—Juggling Nelsons—Jean Abel.

DES MOINES

Orpheum—Nathane Bros.—Flanders & Butler—Nash & O'Donnell—Ben Bernie—Dave Harris—Innis Bros.—Four Camerons.

DENVER

Orpheum—The Storm—Bostock's Riding School—Crawford & Broderick—Ann Gray—Shriner & Fitzsimmons—Raymond Wilbert.

KANSAS CITY

Orpheum—Harry Carroll Revue—Barber & Jackson—Al Wohlman—Dress Rehearsal—Redford & Winchester—Patricola & Delroy.

Main St.—Libonati—Bessie Browning—J. C. Morton—Kellam & O'Dare—Howard's Ponies—McRae & Clegg.

LOS ANGELES

Orpheum—Oliver & Olp—Four Ortons—Princeton & Watson—Bill Genevieve & Walters—Van Hoven—Hal Skelly—Boyce Combe.

Hill St.—Florence Merritt—Pinto & Boyle—Jos. Cullen—The Duttons—Hall & Guilda—Lois Bennett.

MILWAUKEE

Palace—Two Rozellas—Blanche Sherwood—Capt. Bett's Seals.

Majestic—Mosconi Family—J. Rosmond Johnson—Watts & Hawley—Will Mahoney—Galetti Monkeys.

MEMPHIS

Orpheum—Jed Dooley—Vanderbilts.

MINNEAPOLIS

Orpheum—Flying Mayos—Claudius & Scarlet—Wm. Gaxton—Cameron Sisters—Zelaya—Lang & Vernon—Kokin & Galetti.

Hennepin—Tracy & McBride—Henry B. Toomer—Trixie Friganza—John Conlon—La Pilarica Trio—Lockett & Lynn.

NEW ORLEANS

Orpheum—Rockwell & Fox—George McFarlane—Richard Keane—Demarest & Collette—Hughes Musical Duo—Ivan Bankoff & Co.

OAKLAND

Orpheum—Buckridge Casey—Espe & Dutton—Ray & Emma Dean—Sandy Shaw—Rita Gould—"Young America"—Rinaldo Bros.

OMAHA

Orpheum—Four Marx Bros.—Gellis Troupe—Mason & Shaw—Jimmy Savo—Ward Bros.—Pollard—Garcinetti Bros.

PORTLAND

Orpheum—Josephine Victor—Modern Cocktail—Silver, Duval & Kirby—Lynn & Smythe—Dainty Marie—Alexander Patty—Bert Howard.

SEATTLE

Orpheum—Dave Schooler—Minstrel Monarchs—Fred Hughes—Dezo Retter—Doyle & Cavanaugh—Ned Norworth—Kluting Animals.

ST. LOUIS

Orpheum—Harry Watson—Fred Lindsay—D. D. H.—Claude Golden—Three Regals—Watts & Hawley—Jack Inglis.

Rialto—Lydell & Macy—Felix Adler—Gautier's Toy Shop—Lady Tsen Mei—Three Whirlwinds.

SEATTLE

Orpheum — Doris Humphrey Dancers — Jimmy Lucas—Allan Rogers—Travers & Douglas—Fenton & Fields—Jean Middleton—Three Melvins.

SAN FRANCISCO

Orpheum—Josephine Victor—Silver, Duval & Kirby—Lynn & Smythe—Dainty Marie—Alexander Patty—Bert Howard—Wm. Seabury.

Golden Gate—Modern Cocktail—Miller & Mack—Gilbert Wells—Daniels & Walters—Norris Animals.

SACRAMENTO AND FRESNO

Orpheum—Adelaide & Hughes—Mehlinger & Meyers—Three Haley Sisters—Chabot & Tortoni—Sealo—McCormick & Wallace—Weston's Models.

ST. PAUL

Orpheum—Vera Gordon—Joe Rolley—Fern & Marie—Marga Waldron—Luster Bros.—Kinzo—Harry Delf.

SIOUX CITY

Orpheum—Garcinetti Bros.—Keegan & O'Rourke—Higgins & Bates—Merle's Cockatoos—Adams & Barnett—Pedestrianism—La Bernicia.

WINNIPEG

Orpheum—Sheila Terry—Frank Wilcox—Wellington Cross—Janis & Chaplow—Rubin & Hall—Frank Wilson.

SHUBERT CIRCUIT
Week of April 10, 1922

DETROIT
Promenaders—Aleen Bronson.

WASHINGTON
Whirl of New York.

PHILADELPHIA
Midnight Rounders.

NEWARK
King & Rhodes—Ernest Evans—Morgan & Sanford—Armstrong & Tyson—Yoshta Japs—George Mayo.

BROOKLYN
Spangles—Bobby Higgins—Jean Bedini & Co.—Ormonde Sisters—Lipinski's Dogs—Brown & Spencer.

BOSTON
"Some Girl"—Louis Simon—W. E. Ritchie—Miss MacKinnon—Will Oakland—Flying Russell & Co.

F. F. PROCTOR CIRCUIT
Week of April 10, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Andrew Mack—Lightner & Alexander—Wm. Solar—Deno Sisters & Thibault—Frawley & Louise. (Second Half)—Bobby Randall—Barrett & Cunneen—Ethel Hopkins—Wm. Ebbs—Derling & Timberg.

125th St. (First Half)—Four Yarus—Loney Haskell—Green & Bernett—Darling & Timberg—Sig Franc Troupe. (Second Half)—Harry Ellis—Monarch Comedy Four—Rice & Werner.

23d St. (First Half)—Ed J. Boyle Co.—Van Bros.—Three Lees—Mabelle Co.—Monarch Comedy Four. (Second Half)—Three Berlo Girls—Crafts & Haley—Lucy Bruch—Orren & Drew.

58th St. (First Half)—Gillespie Girls—Diamonds & Brennan—Breen Family—Le Maire Hayes Co.—Orren & Drew—McManus & McNulty—Shooting Through a Woman—Tan Arakis. (Second Half)—Laura Ordway Co.—Rucker & Winifred—Imperial Five—Manegan Troupe—Leonard & Whitney—Carney & Carr—Sig Franz Troupe.

ALBANY

(First Half)—LeVine & Walters—Wolfurd & Burgard—Chas. Keating Co.—Belle Montrose—Leo Beers—The McBanns. (Second Half)—Barrett & Farnum—Sargent & Marvin—Hope Sisters Co.—Jean Sothern—Holmes & Levere—Mankin.

ELIZABETH

(First Half)—Roy LaFranc—Smith Sisters—Holmes & Wells—Faden Trio—Hamilton & Barnes—Walter Baker Co. (Second Half)—Jack Marley—Mack & Bennett—Morton Jewell Co.

MT. VERNON

(First Half)—Rice & Werner—Three Berlo Girls—Frank Ward—Novelty Clintons. (Second Half)—Jack Levere—Sylvester & Vance—Bushman & Bayne—Morris & Shaw.

NEWARK

(First Half)—Orville Stanton—Page, Hack & Mack—Barrett & Cuneen—Palmer School Children—Harry Mayo—McNell & Shaw—Jack Wilson. (Second Half)—Lillian Walker Co.—Frawley & Louise.

SCHENECTADY

(First Half)—The Clown Seal—Al Carp—Chas. Barney Co.—Jean Barrios—Schwartz & Clifford—J. J. Clifford. (Second Half)—Great Johnson—Mack & Holly—Frozini—Bernard & Meyers—White, Black & Useless.

TROY

(Second Half)—Barrett & Farnum—Sargent & Marvin—Hope Sisters Co.—Jean Sothern—Holmes & Levere—Mankin—Levine & Walters. (Second Half)—Wolfurd & Burgard—Bell Montrose—Berick & Hart—Leo Beers—The McBanns.

YONKERS

(First Half)—Ethel Hopkins—Franklyn Charles Co.—Fabor & Bernett—Benny Kruger Co.—Norman Powers Bros.—Wm. & Mary Rogers. (Second Half)—Three Lees—One on the Aisle—Clark & Story—Jack Wilson Co.—Ledora & Beckman.

B. F. KEITH VAUD. EXCHANGE
Week of April 10, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Adonis Co.—Sylvester Co.—Lillian Lucca—Brown & Spencer—Mangeon Troupe—Wardella & LaCoste—Malloy & Cowell. (Second Half)—Page, Hack & Mack—Mabel Burke Co.—Lyndall Laurel Co.—Harry Mayo—LeMaire Hayes Co.

CONEY ISLAND

Henderson's (First Half)—Fridkin & Rhoda—Jack Lee—Rudell & Dunigan—Lillian & A. Roth—Adroit Bros. (Second Half)—Three Martells—Gillen & Mulcahy—Lowe, Feeley & Stella—Willie Solar—Nestor & Vincent.

ALLENTOWN

(First Half)—Melo Funs Four—Gertrude Barnes—Kitner & Reney—Fred Bowers Co. (Second Half)—Autumn Trio—Fisher & Hurst—Bronson & Edwards—Fisher & Gilmore—Come Back Minstrels.

AMSTERDAM

(First Half)—Three Kendals—Frozini—Berrick & Hart—Berna & Meyers—Rose & Moon. (Second Half)—The Clown Seal—Al Carp—Chas. Barney Co.—Schwartz & Clifford—J. J. Clifford.

BROCKTON

(First Half)—Kay Nellan—Hilton & Norton—John Steel—Duggan & Partner. (Second Half)—El Cleve—Stephens & Hollister—McCrath & Deeds—Eight Danoise Sisters.

BOSTON

Howard—Robinson & Pierce—The Kitaros—Anna Francis.

Boston—Hanlon & Clifton—Morgan & Binder—Charles Harrison—Swor Bros.—Adelaide Bell.

Scolley Square—Big Feature—Maud Earl Co.—Jack Norton Co.—Bert Fitzgibbons—Jay Velie Girls.

Washington St.—Toney George—Ulis & Lee—John H. Hyne Co.—Wm. Hallen—Adolus Co.

BANGOR

Shirley & Sherwood—Beulah Pearl—Garfield & Smith—Rivoli—Payton & Ward—Cook, Mortimer & Harvey.

BROWNSVILLE

Ackland & Mae—Paramo—Kennedy Bros.—Gladys Delmar Boys.

BINGHAMTON

(First Half)—Toto Hammer Co.—Burke & Lilette—Talbot & Myers—Violet & Lois—McIntyre & Holcomb—Murray Kissen Co. (Second Half)—Arthur Finn Co.—Chas. Keating—Six American Belfords.

CAMBRIDGE

(First Half)—Bert & H. Skatell—B. C. Hilliam—James Thornton—Springtime. (Second Half)—Lovenberg & Sisters Neary—Anger & Packer—Geo. Reid Co.—Shireen.

CHESTER

(First Half)—Roma Duo—Marcelle Fullette—Pierce & Ryan—The New Lender. (Second Half)—Edwards & Edwards—Platt & Dorsey Girls—Jean Granese—Welch, Nearly & Montrose.

CLARKSBURG

(First Half)—Chas. & M. Huber—Jos. E Bernard Co.—Montague Love. (Second Half)—Young & Wheeler—Casey & Warren—Arthur Millar Girls.

CANTON

Rose & Mayne—Besthof & Manon—Sampson & Douglas—Fitch's Minstrels—Van & E. Stanton—The Magyfys.

EASTON

(First Half)—Autumn Trio—Fisher & Hurst—Bronson & Edwards—Fisher & Gilmore—Comeback Minstrels. (Second Half)—Melo Funs Four—Gertrude Barnes—Kitner & Reney—Fred Bowers Co.

ELMIRA

(First Half)—Dolly's Pets—Holly & Lee—Gilbert & Arnette—Arthur Fin Co.—Scanlon, Denno Bros. & Co. (Second Half)—Toto Hammer Co.—Burke & Lilette—Talbot & Myers—Murray, Klasen Co.

FALL RIVER

(First Half)—Baggart & Sheldon—Jim & B. Page—Coogan & Casey—Geo. Reid Girls. (Second Half)—Jeanne La Crosse—Mack & Stanton—James Thornton—Pilger & Scofield.

FITCHBURG

(First Half)—Burrell Bros.—Jean La Crosse—Mack & Stanton—Mack & Stewart—B. A. Rolfe Co. (Second Half)—Davis & Walker—Will Bronzer—Howard & Ross—Donovan & Lee—Portia Sisters.

GREENSBURG

(First Half)—Ackland & Mae—Paramo—Kennedy Bros.—Gladys Delmar Boys. (Second Half)—Joseph E. Bernard Co.—Chas. F. Semon—Fields & Fink—Leona Hall Review.

GLOVERSVILLE

(Last Half)—Finn & Sawyer—McIntyre & Holcomb—Girl in Moon.

HAVERHILL

(First Half)—Jack Reddy—Stephens & Hollister—Texas Comedy Four. (Second Half)—May Neilan—Jim & B. Page—B. A. Rolfe Revue—Hall & Shapiro.

HAZELTON

(First Half)—Brent Hayes—Callan & Matthews—Wilson & Kelly—Ethel Parker Boys. (Second Half)—Transfield Sisters—Reed & Solmar—Murray Bennett—Lillian's Dogs.

(*Continued on page 25*)

VERSATILE ENTERTAINERS
NOEL LESTER & CO.
Dir.—H. B. Marinelli Playing Keith's Houses

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

NOW AT THIRTY-THREE WEST 46TH STREET NEW YORK
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A Texas Oil and Gas Lease, Reasonable. Company NOW has NINE Producing Wells. LINDSAY & MASON, 102 W. 44th Street. Phone Bryant 7228.

L. J. K. HEIL says
Press Eldridge, one of the greatest monologuists of the American variety stage, wrote Mr. Madison a letter the other day as follows:—"My dear Jim: Let me congratulate you on MADISON'S BUDGET No. 18. It's a corker—in fact, the best number to my way of thinking you have ever had." MADISON'S BUDGET No. 18 contains a number of gilt-edge monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people, etc. The price is ONE DOLLAR, postpaid. Send orders to L. J. K. HEIL, 1052 Third Avenue, New York.

WALTER NEWMAN
IN PROFITEERING, WRITTEN BY WALTER NEWMAN
BY ACTUAL COUNT 97 BIG LAUGHS IN 16 MINUTES
B. F. KEITH'S WORLD'S BEST VAUDEVILLE Direction—W. S. HENNESSY

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by the writers of "Do You Ever Think of Me"

A double version that is sure fire
Professional copies and orchestrations in all keys now ready
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REGAL RECORD RELEASES

The Regal Record Company's list for May has been released and contains ten double faced records, five of which are instrumental numbers, four vocal and two standard. The complete list is as follows: 9211, "By the Sapphire Sea"-"Tell Her at Twilight"; 9212, "Three O'clock in the Morning"-"Wana"; 9213, "Georgia"-"No Use Crying"; 9214, "Lonesome Hours"-"Lonesome Lips"; 9215, "Lovey Dovey"-"Building Love Castles." All the above being dance records. The vocal records are: 9216, "People Like Us"-"A Sleepy Little Village"; 9217, "Pick Me Up and Lay Me Down in Dixie"-"California"; 9218, "Oh! You Beautiful Baby"-"Atta Baby"; 9219, "Who Tied the Can on the Old Dog's Tail"-"O'Reilly, I'm Ashamed of You"; the Standard selections are: 9220, "My Old Kentucky Home"-"O Sole Mio"; 9221, "I Love a Lassie"-"Roamin' in the Gloamin'." Numbers 9211, 9213, 9218 and 9219 are restricted until May 1.

Special releases for Easter contain a list of nine double faced records, all vocal duets, solos and quartets. Seven of the records are reprints and two 2905 "The Lord Is My Shepherd"-"Almost Persuaded"; 9204, "Lead Kindly Light"-"My Faith Looks Up to Thee," are new releases.

"BIG FOUR" MAKING RECORDS

The "Big Four," a Cornell College orchestra, composed of eight men under the leadership of Bob. H. Causer, came to New York last week to play at a collegiate affair and were spotted at once as being a crack organization. They were signed to make records for the Okeh and other companys, the Okeh numbers having already been recorded, before they returned to Ithaca where they play at the Ithaca Hotel and other places. Paul Whiteman Inc. has engaged them to play at a resort near New York for the summer, opening there in June.

HESS IS RECORDING MGR.

Cliff Hess is now recording manager for the Vocalion Records, having replaced George Sheffield last Monday. He will have charge of the popular numbers, while Tom Radcliffe will supervise the recording of operatic and classical selections, etc.

Mr. Hess will continue as heretofore, in the capacity of recording manager of the Mel-O-Dee Music Roll Company.

HAZEL ROMAINE WITH CAMEO

Hazel Romaine, contralto, formerly in vaudeville, has been signed by the Cameo Record Corp. as an exclusive artist, and will make the first of the Cameo's vocal records this week. The numbers will be typical rag song of the type she has sung in vaudeville. Joe Keden will accompany her on the piano.

ROLLS AND RECORDS

LOPEZ RECORDING

Vincent Lopez and his Pennsylvania Hotel Dance Orchestra put in a busy week recording for several mechanical companies. For the Okeh Company they recorded Nola, Rosey-Posey, Teasin', Kiss Me By Wireless, Mo-Na-Lu and California. For the Edison Company, Nola, Rosey-Posey, Happy Days and Teasin', and a similar list for other companies.

The instrumental number "Nola" was adapted by Vincent Lopez from a number by Felix Ardnt, and is a distinct novelty record which sounds like a piano solo, with orchestra in the background, nothing else like it being on the market. "Kiss Me By Wireless" is also a novelty record, combining wireless call reproductions, etc., and something new.

OKEH DISTRIBUTORS

The Bristol & Barber Co., Inc., of No. 3 E. 14th street, have been appointed Okeh Record distributors for the Metropolitan territory, and are going after business in an aggressive manner. They were formerly jobbers of Pathe Records. Their distribution of Okeh records will not interfere with the N. Y. Distributing Division of the General Phonograph Company, manufacturers of the Okeh records.

Herbert Royer, president of the Bay State Music Co., Okeh Record jobbers of Boston, has returned to that city after an extended business trip to New York. The firm have been Okeh jobbers since February 1 of this year and have done wonders in that short time.

RECENT BANNER RELEASES

The Plaza Music Company, manufacturers of Banner Records, have announced to the trade the release of their Gallagher and Shean record (1054), sung by Irving and Jack Kaufman, vaudeville artists. The demand for the number is tremendous.

The same song which was recently released by the Regal Company, is proving to be their best seller wherever offered for sale.

NO RELEASE DATE SET

In answer to the many inquiries being received by the Tama Music Publishing Company in regard to the mechanical release date set for the release of their production numbers for reproduction on records, etc., the music firm announces through the CLIPPER that they never at any time set a release date for their production number, "The Radio Blues," or the score of "The Rose of Stamboul," or interpolated songs.

OKEH ARTISTS ON RADIO

The Okeh Record artists are giving a series of radio concerts under the direction of Fred W. Hager, recording manager of the Okeh laboratories, for a New York daily newspaper. The programme being presented at the WJZ and from the Fort Wood, Bedlow Island stations are making the Okeh artists the most popular of the radio concert players. The next concert is scheduled for Wednesday night of this week when an "all Okeh artist" programme will be rendered.

RAY REPORTS BIG BUSINESS

O. W. Ray, general manager of the Vocalion Record company, returned last Saturday from his trip to Boston where he learned that the Boston Vocalion branch did the largest month's business of its career during March. Also that there was every indication of a further increase in this month's business.

The company's most popular record of the month and by far the greatest seller is (14287) "Three O'Clock in the Morning"-"Moon River," both waltz numbers.

NORWORTH WITH REGAL

Jack Norworth has been signed as a Regal Record artist. His first record for the company is (9216) "People Like Us," "Sleepy Little Village," which is in the May releases. Both songs are vocal character numbers and a big demand for the "People Like Us" song has already been created.

WILLIAMS FOR SENATE THEATRE

Ralph Williams, musical director, who was in New Orleans during the winter, will open May 1, at the Senate Theatre, Chicago, with a twenty-five piece orchestra. He will relieve Paul Biese, his former phonograph record partner.

DAVID MEADOWS ILL

David Meadows, musical director at Reisenwebers, where he leads the Sherbo orchestra, is ill at his home, where he has been confined with an attack of influenza. He is expected back at Reisenwebers in a few weeks.

HEINEMAN BACK FROM EUROPE

Otto Heineman, president of the General Phonograph Company, returned last Friday from Europe on the S. S. *Aquitania*. The trip which extended several weeks was for both pleasure and business.

MEL-O-DEE RELEASES THREE

The Mel-O-Dee Music Roll Company have released three word rolls as special numbers, out on the 15th of the month. The songs are "The Rose of Stamboul," "Atta Baby" and "Doo Dah Blues."

Frank Banta, Mel-O-Dee recording artist, left last week for an extended trip through the south.

SPECIAL U. S. RELEASE

The U. S. Music Roll Company has brought the waltz number, "You Left Me Alone On the Sea of Love," as a special May release, which is a sort of supplement to their regular list of the month.

BARTLETT AT CRESCENT

Bartlett's Orchestra, at the Shubert-Crescent Theatre in Brooklyn, has worked itself up to a point where it is now on a par with the best acts on the bill as an attraction. Recently when a number fell down Mr. Bartlett from the pit directed a fifteen-minue concert of popular numbers which won as great a hand as any headliner has ever done at the Shubert-Crescent.

Because of his thorough knowledge of music and understanding of the public's psychology, Bartlett has been christened the "Paul Whiteman of vaudeville."

Mr. Bartlett's favorite number at the present time is "Stealing," which he is featuring on all his programs.

STOCK AT NEW THEATER

BALTIMORE, April 10.—A new stock company, called "The Whitehurst Players," featuring Betty Ross Clarke and Ben Taggart, opens next Monday here, at the New Theatre, located on Lexington street and Park avenue. The company will play the latest Broadway successes, as well as several new plays.

The seats sell from twenty-five cents to seventy-five cents for evening performances. The company will continue at this house for a Summer season, and an indefinite Fall season.

McCORMACK ILL AS 5,000 WAIT

Five thousand persons were turned from the Hippodrome Sunday night when for the first time in thirteen years, John McCormack had to disappoint an audience assembled to hear him. The tenor suffering from tonsilitis and a slight fever, announced he would sing here April 30, when last night's tickets hold good, and he planned to go to-day or to-morrow to Atlantic City to rest and restore his voice.

WHITEMAN AT PALACE

Paul Whiteman and his Palais Royal Orchestra opened last Monday at the Palace Theatre for another five-week vaudeville engagement.

CHICAGO VAUDEVILLE SHOWS

LINCOLN
(Last Half)

Variety was distinguishable in the bill offered here the last half of the week and opening Thursday night. The audience was nearly capacity and seemed possessed with a willingness to applaud.

Ford and Packard are named properly. They do not use automobiles, but they sure handle bicycles in a sterling and apt manner. The act is offered by a man and woman, and both prove exceptionally clever on the wheels, the latter making a beautiful appearance. Hearty laughs were supplied through the clowning of the male member.

Coriell and Helvey offered singing. The man officiates at the piano and the lady offers a songologue that went over splendidly. Their harmonizing sounded splendidly and won out to individual applause. The pair proved a likable couple and won the good graces of the house at their first appearance.

Newport, Stirk and Parker, with a brand of good "hokum," supplied many laughs through their scattering of relishable comedy. The drunk bit was excellently offered and registered distinctly.

Muldon, Franklyn and Rose introduced a male soloist and a man and woman dancing team. The act contains some splendidly executed steps and bright song numbers. They have a special "eye" setting, that tops things off nicely. The act went well.

Frank Farron scored the program's hit with his finely cultivated voice and his comedy stories. His stories are original and well put over. Farron sells his wares like the showman he is, with the results that he stopped this performance cold.

Schictl's Wonderettes, a manikin offering, closed the show nicely with the little figures giving practically a human performance. They are worked quickly and presented an entertaining performance. H. F. R.

CHATEAU
(Last Half)

The present five-act and feature picture policy of this northside house continues to be a box office appeal. Of late the audiences have registered the packed house mark very closely. The bill here last week was up to par—with Violet Carlson easily overshadowing the other acts for the applause honors. This dainty little miss is only a mite in size, but proved herself chuck full of personality, pep and vivacity, plus appearance. She is a true-born entertainer from the crown of her shapely head to the tips of her toes.

Mlle. La Toy's Models, a canine posing act, offered an effective opening. The pictures are all very prettily presented in a beautiful setting, but somewhat drawn out.

Violet Carlson did well in second place. She did exceedingly well, stopping the show. This girlie could have gone over next to closing with ease. (See New Acts.)

Howard and White, man and woman sketch team, filled the place of Marsh and Williams, who were billed for this spot. Their vehicle is a well written affair and both parties handled their lines with ease. Took three bows.

Foster and Ray did not prove themselves up to the standard of next-to-closing acts to play here lately. Their material is fair, but lacks punch.

Dance-O-Mania, a pretty terpsichorean offering, closed. The cast is composed of three men and two women, who won immediate favor of the audience and held them to a close. A fast turn and a good one. H. F. R.

NEW REVUE AT GARDENS

CHICAGO, Ill., April 10.—The new revue at the Terrace Gardens opened to-night to a capacity attendance. Charles Bohler has been appointed manager. The following members of the cast gave a sterling performance: Del Estes, soubrette; Elsie Cole, prima donna; Frankie Klassen, dancer; Lew Jenkins, comedian, and Ted Cornel, tenor. The following are members of the chorus: Marion Davis, Jackie Hatch, Babe De Fields, Mabel Clark, May Love, Dot La Rue, Gertrude Libert, Etta Truis, Helen Ray, Elsie Stock, Mary Laughlin, May Smith and Joana Sturm. The new revue will run for a month and another new production will then be rehearsed.

FILM TARIFF AGREED UPON

WASHINGTON, April 10.—A tariff duty of one-half cent per foot on unexposed motion picture film imported into this country was agreed upon by the Republican members of the Senate Finance Committee last week. A motion to set the duty at 3/8 of a cent per running foot was lost on a tie vote. The duty proposed by the Fordney tariff bill was 20 per cent, ad valorum, based on the American valuation.

On exposed films,—films ready to have copies made of them and presented in the picture theatres throughout the country,—the Republican members of the Finance Committee, who constitute a majority, adopted the Underwood law setting the tariff at 3 cents per running foot.

ACADEMY
(Last Half)

Thursday afternoon the Academy held a scattering audience, but the few that were present seemed to enjoy the matinee, judging from the manner they applauded the various offerings.

Stanley opened with hand-to-hand and head-to-head balancing, being assisted in his work by a neat appearing young lady, who works as speedily as her partner and assists in getting the tricks over. Some splendid contortion work is also offered and is well executed. The act made a pleasing starter.

Billy and Virginia Brown introduced the woman in song and the man in imitations of various animals. The former can sing sweetly and puts her numbers over to excellent returns. The man is a clever mimic and his work was relished.

Emerson and Emerson offered an Italian act, which goes to introduce a bit of instrumental work, the mandolin coming in for recognition. There is some splendid talk between the man and woman, the former portraying the character of a "Wop." The applause in closing was of the appreciative quality.

Cross and Jaxon, a colored team composed of a man and a woman, appeared before a drop showing the exterior of a circus. The lady sang several songs nicely, scoring with "My Old Kentucky Home." The man's singing and comedy attempts went well.

Egyptian Fantasy, three men and three girls, offered dancing and comedy which hit home. One of the men appears as a tramp comic and stirred up plenty of laughs. The scenery and wardrobe is eyecatching and proved suitable to the offering. In closing it did splendidly. H. F. R.

AMERICAN
(Last Half)

The Elwyn Trio opened with a speedy exhibition on the marimbaphone, playing popular and classical selections to the delight of the audience. They made a neat opening act, giving the program a splendid "getaway."

Hager and Goodwin, rendering a number of their own compositions, practically took the house by storm, stopping the show. These boys sing songs as they should be sung and they had the entire house tapping time to their tuneful tunes. Their numbers are bright and are well put over. They were forced to respond to two encores.

The Whirlygiggs, with Cecil Jefferson in the leading role, introduced five pretty girls in support of the comedienne. The girl at the piano and a dancer scored roundly. Miss Jefferson kept the comedy running rampant and registered distinctly. It is a lively offering that contains "pep" and good singing and dancing.

Mel Klee, blackface comedian, is a master under cork. Mel has a lot of fun with his co-workers, pulling the old scandal gag and getting laughs galore from it. Klee can sing, but he does not give his audience enough of his voice. Klee was liked and he registered to big applause.

Frear, Baggett and Frear closed. The act snapped into it and gave the patrons a good speedy demonstration, holding the audience until the final drop of the asbestos. H. F. R.

ISABELL LOWE IN STOCK

CHICAGO, Ill., April 6.—Isabell Lowe has accepted a stock offer and departed last week for Richmond, Va., where she will be the leading lady of a local stock organization. She will remain in Richmond the entire summer.

NEW ACTS AND REAPPEARANCES

NORTON AND MELNOTTE

Theatre—*City.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*Special.*

The opening showed two girls, presumably of the wealthy class, seated on the doorstep of No. 22 Washington Square. They had arrived from a party, but had forgotten their key, so they were going to wait for one of the girl's brother to come home.

During this time, the owner of the house, one of the girls, told the other how the house was built, and how her people had all lived there since 1850. This was the opening for a litle character sketch, in which one of the girls played the part of the grandmother's lover, while the other did the grandmother of this ultra-modern girl. It was easy to watch the work of these two, attired in the garb of the olden time, as they made love and promised to be true and so forth.

The second scene showed how the mother and father did the same thing: In this there was a lot of bright talk about such high expenses as renting a house for ten dollars a month, eggs ten cents a dozen, and butter twelve cents a pound. The chatter was amusing, and pleased.

The final episode showed the girl herself, and the fresh young chap of the day. All in all, the parts were well played, in the big time manner, and demonstrated the value of the act as a novelty for the big time houses.

Both girls are pleasing to the eye, and did their work well. A big time act. D. S. B.

LOVE AND SKENK

Theatre—*State.*
Style—*Singing, talking and dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

This is two colored boys, who open with a popular number, followed by a dance by the smaller member of the team, and a ballad by the other chap, the latter having a fairly good voice, while the former dances well. The talk that follows means nothing and got them nothing. Two double numbers and a bit of a dance closed the act. The boys have very little to offer. The act is crude, and badly routined. Just a small time opening act. S. H. M.

FIELDS AND GOETTLER

Theatre—*City.*
Style—*Singing and playing.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Fields, the phonograph singer, and Goettler, the song writer, are a pleasing combination that should be able to play any of the big time bills with ease, and get across in good fashion.

An introductory song, explaining who the two men were, went well. After this, Fields, with Goettler at the piano, sang "Do It All Over Again," which told of the troubles of making phnograph records. The song, which lasted five or six minutes, had many laughs, and was well brought out. Fields, by dint of vocal ability and personality, put the number over for a smashing hit.

Then a ballad of Goettler's "Don't Feel Sorry For Me," as sung by Fields, was another hit. Goettler sang the jazzed edition of the bit. Scored heavily on this number.

Then he sang a popular number that pleased, following which Fields rendered "Delia," a comedy number of Goettler's that again scored.

The two were a hit at this house, and should do very well on the big time. —D. S. B.

"MERLIN"

Theatre—*City.*
Style—*Magician.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Without any doubt, Merlin is a clever performer, although most of the comedy is built around a "plant," who is finally persuaded to come upon the stage and assist in the tricks. This boy, a red-headed chap of about twenty, played the "boob" for the man, and did it with good sense. If he failed to convince the audience that he was real, the act would have failed.

After the opening stunt, which showed how a glass of water could pass through a borrowed hat, Merlin went into his routine of stunts. The boy came upon the stage, and the fun began. It looked as though Merlin was a corking good ad lib. comedian.

The act was well done throughout, and the card tricks that ordinarily fail to please did not have any difficulty in scoring. A good act for the smaller big time. One that is strong enough to hold down a number three spot with ease. D. S. B.

I gave you—"Hawaiian Butterfly," "Good-bye Broadway, Hello France," "Jerry," "Key to My Cellar," "Dance My Way to Dixie," "Garden of Allah," "Fight My Way to Carolina," and many other famous songs, all of which I predicted were "HITS" before they were published!

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MY "PET" MELODY!

"DANCE ME"

FOX-TROT

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LILLIAN BESSENT

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BUSTER SANBORN

SOUBRETTE PLAYING B. B. O. CIRCUIT PELL MELL

FREED BUYS THEATRE

SCHENECTADY, N. Y., April 10.—The Central Park Theatre, a motion picture theatre at this city, has been purchased by Sam Freed, from the Schaffer Estate. Mr. Freed was with Lena Daly's "Kandy Kids" on the American Burlesque Circuit last season.

DITMUS LEAVING SHOW

Manager Ditmus will close with the "Harry Hastings Show" on Saturday night at the Empire, Brooklyn, and will leave at once for his home in Anna Marie, Fla. Chas. Edwards will manage the show for the few weeks remaining of the season.

$2,000 FOR ACTORS' FUND

Sam Scribner, general manager of the Columbia Amusement Company, and treasurer of the Actors' Fund of America, last week turned over to the account of the Fund $2,000 collected as a ten cent tax on theatre passes at burlesque houses on the circuit during the months of February and March.

McCABE FOR VAUDEVILLE

Mickey McCage closed at the Empire, Hoboken, on Sunday night, with Marty Johnson's Stock Company. He will go into vaudeville. Ben Howard Platt opened with the company on Monday.

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HARRISBURG

(First Half)—Graft & Wallace—Fields & Fink—Miller & Anthony—Frank Sabine Co.—Robins Family. (Second Half)—Witt & Winters—Mumford & Stanley—Doree's Operalogue—Billy Boucer's Circus.

ITHACA

(Second Half)—Dolly's Pets—Slack & Faulk—Tom & Dolly Ward—Violet & Lois—Scanlon, Denno Bros. & Scanlon.

JOHNSTOWN-PITTSBURGH

Follette's Monks—Jones & Greenlee—Minetti & Sidelli—Charlotte Worth—Tom Allen Co.

PITTSBURGH-JOHNSTOWN

Roony & Claridge—Franklyn & Vincent—Black & White—Josie Flynn Minstrels—Bobby Folsom.

JERSEY CITY

(First Half)—La Dora & Beckman—Crafts & Haley—Harry Ellis—Creighton Hale Co.—Nestor & Haynes. (Second Half)—Novelty Clintons—Brown & Whittaker—Morris & Shaw.

LEWISTON

(First Half)—Shirley & Sherwood—Beulah Pearl—Rivoli—Payton & Ward—Cook, Mortimer & Harvey. (Second Half)—Watson & Slava—Alexander & Elmore—Tabor & Green—Fifer Bros. & Girlie.

LYNN

(First Half)—McGrath & Deeds — Marcion Vadeotigysi—Donovan & Lee—Shireen. (Second Half)—Baggart & Shelton—Hal Johnson Co.—John Steel—Spry String.

LANCASTER

(First Half)—Flying Henrys—Helen Vincent—McCoy & Walton—Walter Manthey Co. (Second Half)—Foster & Joyce—Monroe & Mae—Miller & Anthony—Eleanor Pierce Co.

MONTREAL

Dancing Kennedys—Flo & Ollie Walters—Scotch Lads & Lassies—Holmes & Hollister—Francis Dougherty—Geo. Yeomans.

MIDDLETOWN, CONN.

Al Jerome—Will Evans—Harvey DeVora Trio—Shelby Trio.

MORRISTOWN

Peak's Blockheads—Ryan, Weber & Ryan—Hamilton & Barnes—Loretta's Bears.

MANCHESTER

(First Half)—Kernan Crips Co.—Anthony—Byron & Haig—Hall & Shapiro—Three Panoise Sisters. (Second Half)—Burns Bros.—Pierce & Goff—Kermar Crips Co.—Jack Reddy—Techow's Cats.

MIDDLETOWN, N. Y.

(First Half)—Billy Doss—Lord & Fuller—Ahearn & Peterson—Keene & Williams—Arthur Geary—Six American Belfords. (Second Half)—Jimmy Valdare—Three Macks—Arthur Geary—Donna Darling Boys.

McKEESPORT

Selbini & Grovini—Hilda LeRoy—Whitney's Dolls.

NEW BEDFORD

Johnny & Nellie Olms—Texas Comedy Four—Hilton & Norton—Marion Vadi Otigley.

NEW LONDON

(First Half)—Art Gems—Oliver & Nerretti—Six Little Darlings — Redmond & Wells — Henedee Troupe. (Second Half)—White Bros.—Leona Dawn—Wm. O'Clare Co.—Gary, Bannon Gary—Breen Family.

(First Half)—La Velle & Weber—Rekoma—Ketch & Wilma—Stanley & Dorrman. (Second Half)—Martell & West—Russo & Costello—Harvey & Grace—McCart & Marrone.

NORWICH

(First Half)—Bardon & Melvin—Leonard—Leonard & Whitney—Anger & Packer—Artistic Trio—Red Eagle. (Second Half)—Walsh & Edwards—Little Miss Cupid—Redman & Wells—Henodee Troupe.

PHILADELPHIA

Wm. Penn—Hegeman's String Orchestra—Chapman & Ring—Jean Granese—Welch, Healy & Montrose. (Second Half)—Roma Duo—Marcelle Fallette—Pierce & Ryan—The New Leader.

Keystone—Will Morris—Dixie Four—Geo. Webb Co.—Bobbs & Nelson—J. C. Mack Co.

PITTSBURG

Jessie Sutherland—Mary Warren—Gardner's Maniacs—Manning & Lee—Billy Browning—Murray Leslie Co.—Lutes Bros.—Sherman & Rose—Bill Macart.

PATERSON

(First Half)—Laura Ordway Co.—Imperial Five—Jack Golde—Hoffman & Hughes—Lone Star Four. (Second Half)—Marco & Louise—Dorothy Waters—Jimmy Carr Co.—McCormick & Irving.

PITTSFIELD

(First Half)—Liberty & Victory—Walsh & Edwards—Wm. O'Clare Co.—Gary, Bannon & Marr—McCarton & Marrone. (Second Half)—Martin & Jahrl—Leonard—Bardo & Melvin.

PASSAIC

(First Half)—Geo. & Ray Perry—Pete Curley Co.—Lowe, Feeley & Stella—Sully & Kennedy—Paul & W. LeVar. (Second Half)—Rekoma—Mack & Lee—Hilda's Boudoir—Maxfield & Goulson—Mlle. Rialto Co.

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VAUDEVILLE BILLS

(Continued from page 21)

READING

(First Half)—Witt & Winters—Williams & Taylor—Janet of France—Mullen & Francis—Love Nest. (Second Half)—Wright & Gayman—Case & Mayme—Josie Heather Co.—Frank Sabine Co.—Robin's Family.

STAMFORD

(First Half)—Al Jerome—Harvey DeVea Trio—Challis & Cortau—Shelby Trio. (Second Half)—Stanley & Dorman—Kittle Big Girl—Ketch & Wilma—Six Little Darlings.

SO. NORWALK

Elly Co.—Vine & Temple—Harry Hayden Co.—Trovato—Gray De Voe.

SHENANDOAH

(First Half)—Transfield Sisters—Reed & Selman—Murray Bennett—Lillian's Dogs. (Second Half)—Brent Hayes—Callan & Mathews—Wilson & Kelly—Ethel Parker Boys.

SYRACUSE

(First Half)—Mack & LaRue—Burns & Lorraine—Dewey & Rogers—Frank Mullane—Mack & Holly—White, Black & Useless. (Second Half)—Pelot & Zimmer—Harry Garland—Rudell & Dunegan—Hans Roberts Co.—Jean Barrios—Four Bellhops.

SUNBURY

(First Half)—Margaret Merle—Foster & Joyce—Making Movies. (Second Half)—Smith, Ridell & Eliot—Making Movies.

TORONTO

Miller Girls—McClain & Gates—Angel & Fuller—Larry Harkins Co.—Dr. Harmon.

UTICA

(First Half)—Bret Johnson—Whitfield & Ireland—Hans Roberts Co.—Fields & Gottlieb—Blackstone. (Second Half)—Mack & La Rue—Barnes & Lorraine—Dewey & Rogers—Frank Mullane—Blackstone.

W. HOBOKEN

(First Half)—Claire & Atwood—Lew & P. Murdock—Eldridge, Barlow & Eldridge—Furman & Nash—Tom Brown's Melodyland. (Second Half)—Ray La France—Mardo & Rome—Stars Record—Polly & Oz—Deno Sisters, Thibault & Cody.

WHEELING

(First Half)—Young & Wheeler—Casey & Warren—Arthur Millar Co. (Second Half)—Chad & M. Huber—Montague Love.

YORK

(First Half)—Wright & Gayman—Mumford & Stanley—Doree's Operalogue—Case & Mayne—Billy Bouncer's Circus. (Second Half)—Grant & Wallace—Williams & Taylor—Janet of France—Mullen & Francis—Love Nest.

POLI CIRCUIT

Week of April 10, 1922

BRIDGEPORT

Poli's—Studies d'Art—Follis & LeRoy—Duffy & Kellar—Jos. K. Watson—Billy Kelly Co. (Second Half)—The Cromwells Co.—Dunham & O'Malley—Bothwell Browne Co.—Newhoff & Phelps—A Night in Paris.

Plaza (First Half)—Toyland—Una Clayton—Ziska—Seven Little Sweethearts. (Second Half)—Harry DeCoe—Kirk & Harris.

HARTFORD

Capitol (First Half)—Bert & L. Walton—Paul Nolan Co.—The Belmonts—Fargo & White—Family Ford—Big City Four—Casting Campbells. (Second Half)—Sankus & Sylvers—Bennett & Lee—Yip Yip Yaphankers—Willie Smith—Duffy & Keller—Margaret Young—Reynolds Trio.

NEW HAVEN

Palace (First Half)—The Cromwells—Green & Myra—Miss Cupil—Yip Yip Yaphankers—Newhoff & Phelps—Wood's Comedy Mules. (Second Half)—Casting Campbells—Follis & LeRoy—Una Clayton Co.—The Male Lucille—Jos. K. Watson—Four Fords.

Bijou (First Half)—The Baltos—Dunham & O'Malley—Kirk & Harris—Brady & Mabney—A Night in Paris. (Second Half)—Toyland—Bort & Lottie Walton—Eddie Carr Co.—Leightelle & Coffman—Jack Gergory Co.

SPRINGFIELD

Palace (First Half)—Daly, Mack & Daly—Helen Moratti—Brown & Barrows—Knowles & White—Melodyland. (Second Half)—The Baltos—Jeannette Childs—Oh, Judge—H. C. Hilliam—Giers Musical Ten.

SCRANTON

Poli's (First Half)—Prince Sherji—Wild & Sadalia—Crane, May & Crane—Doris Duncan—Yes, My Dear. (Second Half)—Pinkie—Ray & Davis—Bezazzian & White—Howard & Sadler—Choy Ling Foo Troupe.

WORCESTER

Poli's—Reynold's Trio—Howard & Russ—Kennedy & Rooney—Jack Norworth Co. (Second Half)—Paul Nolan Co.—Green & Myra—Family Ford—Big City Four—Wood's Comedy Mules.

Plaza (First Half)—Martin & Jahro—Jennette Childs—Eddie Carr Co.—Leightello & Coffman—Four Fords. (Second Half)—Daly, Mack & Daly—Helen Moretti—Brown & Barrows—Brady & Mahoney—The Belmonts.

WILKES-BARRE

Poli's (First Half)—Pinkie—Ray & Davis—Bezazzian & White—Howard & Sadler—Choy Ling Foo Troupe. (Second Half)—Prince Sherji—Wild & Sadalia—Crane, May & Crane—Doris Duncan—Yes, My Dear.

PRINCESS WINONA
9TH WEEK
CONTINUED SUCCESS
MOSS EMPIRES, ENGLAND

WATERBURY

Palace (First Half)—Sankus & Sylvers—Lucille DuBois — Oh, Judge — Willie Smith — Rothwell, Browne—Bennett & Lee—Jack Gregory Co. (Second Half)—Studies D'Art—Ziska—Kennedy & Rooney — Fargo & White — Melodyland — Ceven Troupe.

W. V. M. A.

CHICAGO

Kedzie (First Half)—Monroe & Grant—Harry Nussey—Hayes & Lloyd—Marsh & Williams—Edith Clifford & Co.—Frank Dobson & His Sirens. (Second Half)—Nelson's Katland—Jones & Sylvester—Lane & Harper—Schictl's Manikens.

Empress Theatre (First Half)—Rossow Midgets—Scotty, Welch & Madison Sisters—Two Redcaps—Robt. Reilly & Co.—Lane & Harper—A Knight and His Knave. (Second Half)—Robbins Nylin & Robbins—Twyman & Vincent—Daly & Burch—Blue Bird Revue—Mel Klee—Bowers, Walters & Bowers.

Logan Square (First Half)—Tyler & St. Clair—Nifty Trio—Frank Farron—Bowers, Walters & Crocker. (Second Half)—Ernie & Ernie—Three White Kuhns—Monroe & Grant.

American (Sunday) — Yule & Richards — Ben Nee One—Edd & May Ernie. (First Half)—Max Bloom & Alice Sher—Berzac's Circus. (Second Half)—Flirtation—Carl Emmy's Pets.

Lincoln Hippodrome (First Half)—Yule & Richards—Fries & Wilson—Roscoe, Ails & Co.—Yorke & King. (Second Half)—Billy Arlington & Co.

ATCHISON, KAN.

Orpheum—Austin & Cole—Harry Haw & Sister—Simpson & Dean—Fairman & Patrick—Brown's Symphony Five.

BARTLESVILLE, OKLA.

Odeon (First Half)—Jessie & Hubert—Hamlin & Mack. (Second Half)—Wells & Winthrop—Robbie Gordone.

BLOOMINGTON

Majestic (First Half)—Cliff Nazarro & Co.—Nat. Nazarro & Co. (Second Half)—Gardner & Aubrey—Billy Beard—Edith Clasper & Boys.

BELVIDERE, ILL.

Apollo—Walton Duo—Fields & La Adelia—Stratford Comedy Four—Zelda Brothers.

CENTRALIA, ILL.

Grand (First Half)—Thelma—Ross, Wyse & Co.—Cliff Blanchard—Loshe & Sterling. (Second Half)—Chas. Frink—Harry Bond & Co.—Gordon & Day.

CHAMPAIGN

Orpheum (First Half)—Rodero & Marconi—Grant Gardner—Victor Moore, Emma Littlefield & Co. (Second Half)—Perle, Frank—Morris & Campbell—Clark & Bergman.

DAVENPORT

Columbia (First Half)—Hanley & Howard—Bob Hall. (Second Half)—Bob & Peggy Valentine—Bob Hall—Renee Roberts Revue.

DUBUQUE

Majestic (First Half)—Merle's Cockatoos—Ferro & Coulter—Stratford Four—Hugh Johnston.

HANNIBAL

Price's—Samoya—Lamey & Pearson.

ELGIN

Rialto (First Half)—Three White Kuhns—Carl Emmy and His Mad Wags. (Second Half)—Colvin & Wood—Winton Bros.

E. ST. LOUIS

Erber's (First Half)—Carlos & Defries—Harry Bussey—Byron Brothers—Smiletta Bros. & Adair. (Second Half)—Wright & Earl—Ned & Paul Larocco—Grant, Gardner.

ALTON, ILL.

Hippodrome (First Half)—Gruett, Kramer & Gruett—Colvin & Wood. (Second Half)—Three Boys—Reno Sisters & Allen.

FORT SMITH, ARK.

Joie—Rose & Thorne—Margaret Ford—Marshall, Montgomery—Tarzan.

GALESBURG

Orpheum (First Half)—Alfred Farrell & Carley—Conn & Hart—Clifford, Wayne Trio. (Second Half)—Buddy Walton.

GRAND ISLAND

Majestic (First Half)—Melva Sisters—Laurence, Johnson—Four Jacks & a Queen. (Second Half)—Aldine & Wright—Jimmy & Gladys Guilfoyle.

HASTINGS, NEB.

Empress—Aldine & Wright—Jimmy & Gladys Guilfoyle.

JOPLIN, MO.

Electric (First Half)—Hector—Cook & Rosevere. (Second Half)—Bobby Van Horn—The Gabberts.

JOLIET

Orpheum (First Half)—Gardner & Aubrey—Billy Beard—Edith Clasper & Boys. (Second Half)—Hayatake Bros.—Roscoe Alls & Co.

KANSAS CITY, MO.

Globe (First Half)—West & Van Sicklen—Billy & Edith Devereaux—Napanees—Lew Wells—La France Brothers. (Second Half)—Clifford & Bothwell—Parks & Clayton—Eileen & Stone—Rose & Schaffner—Wills Gilbert & Co.

LINCOLN, NEB.

Liberty (First Half)—Clifford & Bothwell—De Voy & Dayton—Ed. Allen & Taxi—Fairman & Patrick—Eileen & Stone. (Second Half)—Amaranth Sisters & Co.—Fisher & Smith—Harrison & Darling.

MADISON

Orpheum (First Half)—Ben Nee One—Billy Arlington & Co.—Briscoe & Raub—Winton Bros. (Second Half)—Ed. Janis & Co.—Dailey Bros.

MARSHALLTOWN, IOWA

Casino (First Half)—Walton Duo. (Second Half)—De Voy & Dayton.

NORFOLK, NEB.

Auditorium (First Half)—Clifford & Bothwell—De Voy & Dayton—Monahan & Co. (Second Half)—Aldine & Wright—Jimmy & Gladys Guilfoyle.

OKMULGEE, OKLA.

Orpheum (First Half)—Wells & Winthrop—Rose & Thorne—Robbie Gordone. (Second Half)—Hamlin & Mack—Cook & Rosevere—Frear Baggott & Frear.

OMAHA, NEB.

Empress (First Half)—Amaranth Sisters & Co.—Jimmy & Gladys Guilfoyle—Harrison & Darling. (Second Half)—Tile & Tide—Fairman & Patrick—Brown's Symphony Five.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Roach & McCurdy—Pearl Regay & Boys—Jack Rose—Jennier Bros. (Second Half)—Ferguson & Sunderland—Raines & Avey—Gautier's Bricklayers—Moran & Mack—Kara.

PEORIA

Orpheum (First Half)—Greene & Parker—Mignonette Kokin & Co.—Jack Benny—Schictl's Royal Wonderettes. (Second Half)—Cliff Nazarro & Co.—Nat Nazarro & Co.—Nibla.

QUINCY

Orpheum (First Half)—Buddy Walton. (Second Half)—Alfred Farrell & Carley—Conn & Hart—Clifford Wayne Trio.

RACINE

Rialto (Sunday)—Brown, Gardner & Trahan (First Half)—Ed. Janis' Revue—Four Lamy Bros. (Second Half)—Alexander Milford Trio—Hayes & Lloyd—Ben Nee One—Frank Dobson & His Sirens.

SOUTH BEND

Orpheum (First Half)—Edd & May Ernie—Jonues & Sylvester—Flirtation—Mel Klee. (Second Half)—Alexander & Fields—Columbia & Victor—Yorke & King—Tennessee Ten.

SPRINGFIELD

Majestic (First Half)—Perle, Frank—Clark & Bergman—Morris & Campbell—Nibla. (Second Half)—Ollie, Young & April—Raymond & Schram—Green & Parker—Jack Kennedy & Co.—Frank Farron.

SIOUX FALLS, S. D.

Orpheum (First Half)—Aldine & Wright—Four Jacks & a Queen. (Second Half)—Fred Hagen & Co.—Fred Lewis—Six Anderson Sisters.

ST. JOE, MO.

Electric (First Half)—Melva Sisters—Variety Four. (Second Half)—Harry Haw & Sister—Simpson & Dean.

ST. LOUIS

Columbia (First Half)—Chas. Frink—Lamey & Pearson—Rolfe Revue. (Second Half)—Samoya—Hall & West—Gruett, Kramer & Gruett—Sternad's Midgets.

TERRE HAUTE

Hippodrome (First Half)—Hayatake Bros.—Connolly & Francis—Raymond & Schram—Jack Kennedy & Co.—Columbia & Victor. (Second Half)—Rodero & Marconi—Victor Moore, Emma Littlefield & Co.—Herron & Arnsman—Max Bloom & Alice Sher.

TULSA, OKLA.

Orpheum (First Half)—Ferguson & Sunderland—Raines & Avey—Gautier's Bricklayers—Moran & Mack—Karaw. (Second Half))—Roach & McCurdy—Pearl Regay & Boys—Jack Rose—Jennier Bros.

TOPEKA, KAN.

Grand (Second Half)—West & Van Sicklen—Billy & Edith Devereaux—Napanees—Lew Wells—La France Brothers.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Baggett & Sheldon—Doris & Lyons Sisters—Grace Hayes—Barry & Layton—Rawles & Van Kauffman—Van & Vernon—Specht's Orchestra. (Second Half)—Binns & Grill—Follis & Le Roy—Furman & Brown—Nevins & Gordon—Riano, Northlane & Ward—Specht's Orchestra.

American (First Half)—Three Raymonds—Lee & Van Dyke—Rogers & Page—Riano, Northlane & Ward—Beatrice Morrell Sextette—Bentley, Banks & Gay—Nevins & Gordon—Vardon & Perry—Ankar Trio. (Second Half)—Doris & Lyons Sisters—Kane, Morey & Moore—Marston & Manley—Nobody Home—Gordon & Delmar—Van & Vernon.

National (First Half)—Bollinger & Reynolds—Curry & Graham—Bob Ferns & Co.—Gottlieb & Fields—Ara Sisters. (Second Half)—La Fleur & Portia—Helene Davis—State Room 19—Vardon & Perry—Will Stanton & Co.

Orpheum (First Half)—Little Pippifax—Boland & Knight—Senna & Stevens—Wilkins & Wilkins—Smiling Billy Mason—Kirksmith Sisters. (Second Half)—Gibson & Price—Bertie Kramer—Eddie Clark & Co.—Gottlieb & Fields—Dancing Shoes.

Greeley Square (First Half)—Binns & Grill—Dawson, Lanigan & Covert—Gordon & Delmar—Wm. Weston & Co.—Roy La Pearl—Gosler & Lusby. (Second Half)—Royal Sidneys—Reed & Blake—Grey & Byron—Jennings & Mozier—Around the Clock.

Delancey Street (First Half)—Kane, Morey & Moore—Dillon & Milton—Mason & Gynne—Honeymoon Inn—Frank Terry—Werner Amoros Trio. (Second Half)—Baggett & Sheldon—Grace Hayes—Barry & Layton—Broken Mirror—Roy La Pearl.

Lincoln Square (First Half)—Three Kanazawa Boys—Helene Davis—Middleton & Spellmeyer—

(Continued on page 30)

Chody and Dot Jennings
Rhyme with Little Reason

FLETCHER AND PASQUALE
WE DON'T STOP SHOWS

Geor - gia! Geor - gia! My home sweet home
GEORGIA
Irresistible Fox Trot – Full of Rhythm and Snap – It's a Hit
"You can't go wrong with any Feist song"
Proved Instantly Popular in Vaudeville
—A Great Favorite with Dancers.
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A NEW COMBINATION

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Direction—IRVING COOPER "THE BRIDE AND BROOM" Watch for Daniel and Cornelia

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DAINTY EQUILIBRIST Direction—FITZPATRICK & O'DONNELL

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COLORED ENTERTAINERS SUPREME Direction FITZPATRICK & O'DONNELL

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BIG THEATRE FOR ALTOONA

ALTOONA, Pa., April 10.—The new Victoria Theatre Building at No. 1601 Eleventh Avenue is fast nearing completion and within the next five or six weeks will be ready to open.

The theatre, one of the finest in the state will be a large one with a seating capacity of 2,500. In the building will be one of the largest dance halls in the entire country handsomely furnished. The hall will be under the direction of Edward Barnes, who recently had charge of the Garden Pier at Atlantic City.

DIXIELAND REVUE AT BEAUX ARTS

"The Dixie land Revue," which is owned and managed by Al Herman, and Burt Jonas, will go to the Beaux Arts, Philadelphia, next week. In the cast is the act of Harper and Blanks, a colored team, and Dave and Teresa. The entire show is colored, and will run at the Beaux Arts indefinitely.

COMMUNITY THEATER STARTS

WICHITA FALLS, Texas, April 10.—The organization of the Wichita Falls Community Theatre was completed last week, and the first play to be presented will be given this month at a local theatre. This orfianization was formerly known as the Studio Players, and is the first in Texas to be granted a charter by the Drama League of America which is rapidly enlarging its list of houses.

FREDERICKS CO. INCORPORATED

ALBANY, April 10.—Certificates of incorporation was filed here last week by Al. H. Woods, of New York, for the Fredericks Producing Corporation capitalized at the nominal figure of $10,000, which, it is understood, will produce all the plays in which Pauline Fredericks will appear under Wood's management during the next five years, for which period she will work for him under the contract recently signed. The attorneys of record are House, Grossman and Vorhaus, of New York.

THOMPSON ESTATE SOLD

The L. A. Thompson Estate, at Glen Cove, Long Island, one of the finest in the section and overlooking the Sound, was sold at auction to Stephen R. Tobin, for $70,500. This estate had been valued at $150,000, and comprises twenty-nine acres, a large Colonial house, two cottages, a green house, garage and barn. It is understood Tobin represented a prominent New York politician, for whom he was buying. L. A. Thompson was the founder of the well-known Thompson's Scenic Railways.

STOCK FOR ALTOONA

ALTOONA, Pa., April 10.—The Chas. H. Rosskam Chicago Stock Co. will open a twelve weeks' engagement here on April 17th. The company will present a repertoire of plays including "Smilin' Through," "The Night Cap," "Cornered," "The Sign On the Door" and "Wedding Bells."

TWO BOYS LOOKING FOR SOMETHING BETTER—SEASON 22-23
NATE **BUSBY & WALTERS** JIMMIE
B. F. COMEDIAN Strong Enough to Feature JUVENILE STRAIGHT
NOTICE—WE INVITE OFFERS FROM BURLESQUE MANAGERS
Week of 10th, Priscilla Theatre, Cleveland, O. Week of 17th, Broadway Theatre, Columbus, O.

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Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

SINGER SISTERS
SINGING, DANCING, PIANO, COMEDY Direction PHIL BUSH

BELLIS DUO
IN THEIR NEAT AERIAL ACT

ELVA LLOYD
In "A LITTLE OF THIS AND THAT"

DAVIS TRIO
SCENERY BY NOVELTY SCENIC STUDIO
The Sunshine Boys With a Dark Cloud
PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Abe Reynolds, Revue—Lyric, Dayton, 10-15; Newburgh, Poughkeepsie, 20-22 (close).
Billy Watson Show—Empire, Albany, 10-15; Gayety, Boston, 17-22.
Big Jamboree—Casino, Brooklyn, 10-15; Empire, Newark, 17-22.
Bits of Broadway—Empire, Newark, 10-15 (close).
Bon Ton Girls—Gayety, St. Louis, 17-22 (close).
Big Wonder Show—Gayety, Detroit, 10-15 (close).
Bowery Burlesquers—Empire, Toledo, 10-15; Lyric, Dayton, 17-22.
Dave Marion Show—Bronx, New York, 10-15; Casino, Brooklyn, 17-22 (close).
Frank Finney Revue—Casino, Boston, 10-15; Columbia, New York, 17-22.
Flashlights of 1922—Orpheum, Paterson, 10-15 (close).
Follies of the Day—Majestic, Jersey City, 10-15; Empire, Providence, 17-22.
Folly Town—Gayety, Washington, 10-15 (close).
Greenwich Village Revue—Gayety, Buffalo, 10-15 (close).
Golden Crooks—Colonial, Utica, 13-15; Empire, Albany, 17-22.
Gerard's New Show—Colonial, Cleveland, 10-15; Gayety, Buffalo, 17-22.
Harvest Time—Columbia, New York, 10-15; Empire, Brooklyn, 17-22.
Jingle-Jingle — Gayety, Toronto, Ont., 10-15 (close).
Jack Singer's Big Show—Gayety, Boston, 10-15; Jacques, Waterbury, 17-22.
Knick-Knacks—Empire, Brooklyn, 10-15; Majestic, Scranton, 17-22.
Keep Smiling—Columbia, Chicago, 10-15 Gayety, Detroit, 17-22 (close).
Lew Kelly Show—Hurtig & Seamon's, New York, 10-15 (close).
Mollie Williams Show—Open 10-15; Palace, Baltimore, 17-22 (close).
Maids of America—Palace, Baltimore, 10-15; Gayety, Washington, 17-22 (close).
Peek-a-Boo — Star & Garter, Chicago, 10-15 (close).
Rose Sydell's London Belles—Gayety, Rochester, 10-15; Colonial, Utica, 20-22.
Step Lively Girls—Casino, Philadelphia, 10-15; Hurtig & Seamon's, New York, 17-22.
Sam Howe's New Show—Empire, Providence, 10-15; Casino, Boston, 17-22 (close).
Sporting Widows — Gayety, Pittsburg, 10-15 (close).
Town Scandals—Olympic, Cincinnati, 10-15; Columbia, Chicago, 17-22 (close).
Tit-for-Tat—Gayety, St. Louis, 10-15; Empire, Toronto, Ont., 17-22.
World of Frolics—Hyperion, New Haven, Ct., 10-15; Bronx, New York, 17-22 (close).

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12 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
57 SURE-FIRE PARODIES on all of Broadway's latest song hits.

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81 E. 125th St., New York

BURLESQUE BOOKING CIRCUIT

All Jazz Review—(Open 10-15.)
Beauty Review—Gayety, Baltimore, 10-15.
Monte Carlo Girls—Empire, Cleveland, 10-15.
Chick Chick—Capitol, Washington, 10-15.
Big Review—Bijou, Philadelphia, 10-15.
Little Bo-Peep—Gayety, Brooklyn, 10-15.
Mile-a-Minute Girls—(Open 10-15.)
Mischief Makers—National, Chicago, 10-15.
Miss New York, Jr.—Avenue, Detroit, 10-15.
Ting-a-Ling—Haymarket, Chicago, 10-15.
Jazz Babies—Star, Brooklyn, 10-15.

AMERICAN CIRCUIT

Broadway Scandals—Majestic, Wilkesbarre, 10-15.
Lena Daly and Her Kandy Kids—Olympic, New York, 10-15.
Pacemakers—Lyric, Newark, 10-15.
Record Breakers—Trocadero, Philadelphia, 10-15.
Some Show—Majestic, Scranton, Pa., 10-15.

SHUBERTS GET CENTURY

KANSAS CITY, Mo., April 7.—The Century Theatre this city, according to report, has been purchased by the Shuberts, who will spend $50,000 on the house to place it in first class condition. They will have it ready in time to open Labor Day with the new Shubert policy.

The Century has been playing the attractions of the American Burlesque Circuit and previous to that, played the shows of the old Empire Circuit. The house is in a fine location and is only one block from the Gayety Theatre, which is a Columbia Circuit house.

COOPER ACTORS RE-ENGAGED

James E. Cooper has re-engaged the following principals for his shows on the Columbia Circuit, for next season. Frank Hunter, Gus Fay, Lester Dorr, Gertrude (Babe) Levette, Lucille Harrison, Mildred Franklin, Virginia Ware, Murphy and Adams, Babe Lahr, Bert Lahr, Ruth Rosemond, and Bernard Dorsy. He has also signed the following that are not with his show this season: George Leon, Jacque Wilson, Sidney S. Page, Gladys Stockton and Burke and Little.

BIG RECEIPTS FOR GERARD SHOW

PATERSON, N. J., April 10.—Barney Gerard's "Follies of the Day," played to almost $7,000 last week at Billy Watson's Orpheum Theatre. His "Girls de Looks" played to almost the same amount when it was here in January. The shows get sixty per cent at this house for their share. The prices of admission are the same and will not be cut this season.

JACQUE WOODS CONVALESCING

FITCHBURG, Mass., April 6.—Jacque Woods, sister of Olga Woods of the "Flashlights of 1922," has been discharged from the Barbank Hospital this city yesterday after an operation for appendicitis. Miss Woods was formerly in burlesque with her sister, the act was known as the Woods Sisters. She retired several years ago and married in this city.

OLYMPIC BOOKINGS CHANGED

Dave Krauss has changed his bookings at the Olympic. Lena Daley and her "Kandy Kids" are playing the house this week. This show will remain there next week, playing under the title of "Hello Paris," putting on a new book. The following week Jimmy Coopers Show will return there for one week. The house will then go into stock burlesque.

SHUBERTS AFTER HOUSE

It is reported that the Shubert interests are negotiating with the Amalgamated Company for the purchase of the Empire Theatre, Cleveland, which closed last Saturday night as a burlesque house. The Burlesque Booking Circuit has been booking this house recently. The American Circuit booked it previous to this.

PICTURES AT GAYETY

MONTREAL, Can., April 10.—The burlesque season at the Gayety Theatre closed on Saturday night last and reopened on Monday showing pictures. The prices are fifteen and twenty-five cents.

JOE LYONS IN STOCK

Joe Lyons closed with the "Garden Frolics" at the Gayety, Pittsburgh, Saturday and will open in stock at Marty Johnson's Empire in Hoboken next Monday.

JOHNSON STOCK CO. IN HOBOKEN PROVIDES GOOD ENTERTAINMENT

Marty Johnson's stock company opened at the Empire in Hoboken last week and it seems to have caught on very nicely with the citizens of that city, judging by business. There was a big crowd on hand, and nearly every seat on the main floor was occupied, when the curtain went up. The programme stated that Sam Morris produced the book, which was called "Laughs a la Carte." Ben Bernard staged the dancing numbers, while the special ensemble music was written by Hughy Shubert. Morris staged some good scenes and bits, but the comedy dragged in places. Bernard did himself credit in staging the numbers as they were out of the ordinary and exceptionally good for a stock show. The special music was catchy and tuneful.

Johnson has a fairly good stock burlesque cast, although it could be improved on in places. So far as the chorus is concerned there has been no better seen in any burlesque house around New York collectively. They are a very pretty lot of girls, all of about the same size, and, best of all, they are not afraid to work, they sure do a lot of good in helping to put the numbers over.

The scenery was bright and newly painted, although there were only two sets used in the two acts. The costumes of both the principals and the chorus looked fine.

Mickey McCabe and Richie Craig were the comedians. McCabe did his Irish, while Craig handled Dutch. For old timers these fellows make things fly and they put the comedy over to the satisfaction of the audience.

Tom Duffy, late of the "Sugar Plums," was the straight man. Duffy, a tall good looking chap, helped the comedians along very well. He is a neat dresser and a hard worker, but he takes himself too serious, which is a mistake many straight men make.

Richie Craig, Jr., a young singing and dancing juvenile, did very well. He is a clean looking young fellow. He has lots to learn, however, and if he watches himself there is no reason why he should not be in line for something real good in the near future.

Bonnie Lloyd, a clever little acrobatic soubrette, jumped right into favor on her entrance with her first number. Miss Lloyd displayed a lot of pep in her numbers and put them over in good shape. She also worked finely in the bits. She is a pleasing little person, well built and made a hit with the Empire audience. Miss Lloyd's numbers were, "I Wonder Where He Went Blues," "Melon Time in Dixie" and "The Old Swimming Hole."

Another of the ladies to register a success was Jessie Rece, a dainty young miss, with an unusually sweet voice. Miss Rece is an ingenue type, with a prima donna voice. She was in good voice last Thursday evening and all her numbers were well done and generously encored. She sang "Love Song," "The Sheik" and "Leave Me With a Smile." Miss Rece's gowns were very pretty and in tights she displayed a pair of very shapely limbs.

Olive Le Compe is the prima donna. Miss Le Compe, a striking person, handled her role very nicely and rendered her numbers excellently. She sang "Maytime" and "Wonderful Eyes." Miss Le Compe's wardrobe was selected with good taste.

Ida Bernard is the ingenue soubrette. Miss Bernard was suffering with hoarseness, which could be noticed when she was singing her numbers.

Ben Bernard not alone produced the dancing, but he also assisted in several of the numbers. He was also in a few of the bits and we might say handled what he had to do as well as any of the men. Sam Morris was also in a few of the bits. Sam's speaking voice is not as strong as it was a few years ago, otherwise he got along alright.

The show opened with a scene in one called the "Hindu Crystal Gazer," in which Bernard, Norris and the Misses Lloyd and Bernard appeared.

The "diamond" bit was amusing, as it was done by McCabe, Craig, Duffy and Miss Bernard. The "French" bit went over, as it was offered by McCabe, Duffy and the Misses Rece, LeCompe and Bernard.

The "drinking" bit was given by McCabe, Craig, Duffy, Craig, Jr., and Miss Lloyd, and proved a good comedy scene.

The "Mechanical Doll" bit went well, as McCabe, Craig, Craig, Jr., and Miss Lloyd did it. Miss Lloyd made a pretty doll.

The "cop" bit was one of the best in the show. McCabe, Craig, Jr., Duffy, Morris and the Misses Lloyd, Rece and Bernard were in it.

Richie Craig, Jr., offered a very good singing and dancing specialty that went over very well.

The "betting" bit was taken care of by McCabe, Craig, Duffy, Craig, Jr., and the Misses Rece and Le Compe.

A comedy jazz band closed the show. In the band were Craig, McCabe, Duffy, Craig, Jr., Morris and Bernard. It was a good comedy scene to be placed at the finish.

If Manager Johnson with a few changes in his cast keeps up this class of show, there is no reason but what the stock policy will be a big success at his house. The audience liked the performance the other night and the business was far ahead of any week for the past few months.

SID.

REDELSHEIMER BOOKINGS

Lew Redelsheimer's bookings for the Gayety, Philadelphia, this week are Jack Hunt, George Broadhurst, Sidney J. Page, Rene Vivian, Mildred Franklin and Caroline Ross. This cast goes to the Folly, Baltimore, next week. He did not book anyone at the Trocadero this week as Jack Reid's "Record Breakers" are playing there.

SUNDAY SHOWS ON COL. WHEEL

The Columbia Wheel Burlesque shows, it is said, will play Sundays next season, in every town where Sunday vaudeville is permitted to operate. In order to overcome any technicalities of the law the Sunday shows will be run in the form of vaudeville units; that is to say, all members of the cast who are capable of doing a vaudeville act, will do so, and either the first-part or burlesque will be used as an after-piece in which the principals and chorus will be used to advantage.

This plan of giving the Sunday shows will do away with the Sunday vaudeville at the Columbia Amusement Company's houses, particularly in New York and Brooklyn. Sunday shows have been operated in Cleveland for the past two seasons, by the use of announcement cards on each side of the stage, by the aid of which each scene was announced as a vaudeville act. As for Boston, whether they will be able to get away with the Sunday shows is a question. The censor in "the city of culture and refinement" is not over abundantly in love with burlesque, and although he has permitted lots of things to go on in Boston on Sunday under the guise of "art," it is questionable whether he will permit the chorus to work on Sunday or not.

From what has been seen of the Shubert Vaudeville unit system, which is practically the old style olio and afterpiece, and has been able to play on Sundays, there is no reason why the Columbia shows cannot do the same thing, and meet with success.

ELKS HOME BURNED

NEW ORLEANS, April 10.—Two men were buried and seventeen were injured in the fire which destroyed the auditorium and gymnasium of the Elks Home Saturday night.

The men in the ruins are pinned there by wreckage and efforts are being made to rescue them, as it is not known whether or not they are dead. Early estimates placed the property loss at $250,000.

TWINS' BODIES SENT HOME

CHICAGO, Ill., April 10.—The bodies of the Blazek Twins, who died in this city last week, will be shipped to their home in Europe and most likely will be given to a German museum which will exhibit the bodies.

KITTY WARREN SIGNS

Kitty Warren, soubrette, at Minsky Brothers National Winter Garden, has signed a contract with Harry Hastings for his Columbia Circuit show next season.

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It's three O' clock in the morn - ing We've danced the whole night thru
THIS YEAR'S BIG WALTZ HIT IS
"You can't go wrong with any Feist song"
"Three O'Clock in the Morning"
That Entrancing Melody You Hear Everywhere
HEAR IT NOW

ABOUT YOU! AND YOU!!

Marino and Martin are playing the Fally Markus houses.

Sam Liebert and Company have been routed over the Gus Sun circuit.

Hall and **Dexter** have been given a route over the Orpheum circuit.

Irene Daniels has joined the Margaret Bryant Players in Sharon, Pa.

George and Lily Garden are completing an extended tour of the Loew Circuit.

Ted Cleveland and **Peggy Dowery,** have been routed over the Orpheum Circuit.

Fanny Stedman and **Charles De Haven** announce that they are to marry on April 15th.

Selma Braatz, formerly on the Shubert time, is now playing Fay's Theatre, Providence.

J. Ward of Wire and Walker, kindly communicate with Henry Chesterfield, Secretary, N. V. A.

Lockart and Laddie, who just finished a tour of the Shubert Circuit, are playing the Loew Circuit.

Daphne Pollard, the English comedienne, is headlining this week at Keith's 81st Street Theatre.

La Belge Duo have been booked over the Loew Circuit, by Abe I. Feinberg, opening on May 1, at Baltimore.

Evelyn Williams has become a member of the Orpheum Theatre Musical Stock Company of Grand Rapids, Mich.

Marsh and **Williams,** the vaudeville act have split. Irene Williams left the act in Chicago last week and came to New York.

John Finnegan, the tenor, is giving concerts through the east. On Sunday of this week he appeared at Fay's theatre, Providence.

Frank and Teddy Sabini were compelled to cancel their Southern route for the Keith office, when Frank was taken sick with the "flu."

Merrill and Goody, who closed recently with Bessie McCoy, are doing a new act by Bud Worth, called "The Million Dollar Picture."

Vardon and Perry, who have just completed a tour of the Shubert Circuit, open at Loew's American next Monday, for a tour of the Loew time.

Betty Georgia Ryden Astoria, arrived at the home of Mr. and Mrs. Charles Ryden Astoria on April 8th, at 5:30 a. m. Mr. Astoria, is the well known banjoist.

Fred Schwartz and Company, presenting "The Broken Mirror," recently completed a tour of the Shubert circuit, and have been given a route over the Pantages Circuit.

Tony Hughes, of Hughes and De Brow, has recovered from his recent illness and is preparing to return to vaudeville. He has a route over the Orpheum Jr. circuit.

Beneta White replaced Mrs. Billy Arlington in the Arlington act now on the Orpheum time and will finish the season with it. Mrs. Arlington was called home on account of illness.

Betty Pierce will sail for London shortly, where she will be featured in a revue during the months of June and July. She is at present with the Bobby Higgins act "Oh, Chetney," on the Shubert time.

Ethel Levey, international songster, heads the bill at the Riverside Theatre this week, and goes to the Palace the following week for her last vaudeville engagement prior to starring in a new musical comedy.

H. Lawson Chaffin has been engaged for a part in "The Bronx Express," which is to be produced April 24th at the Astor Theatre by the Coburns. Mr. and Mrs. Charles Coburn will star in the piece.

The member of the cast of **"Shuffle Along"** at the Sixty-third Street Theatre gave a concert on Sunday night for the benefit of the business staff of the company. The following performers appeared. Miller and Lyles, Sissle and Blake, Davis and Williams, the Palm Beach Four, Onion Jeffrey, Roger Matthews, Lottie Gee, Eva Taylor and the Four Harmony Kings.

MUSICIANS ELECT DELEGATES

A general meeting of the members of the Musical Mutual Protective Union was held on Wednesday morning of this week for the purpose of electing two delegates to attend the national convention of the American Federation of Musicians, to be held at Grand Rapids, Mich., on May 8. The M. M. P. U. is not a charter member of the Federation, having been expelled last year, but the two delegates, with Anthony Mulieri, president of the union, will make an effort to have the convention rescind the expulsion order.

The M. M. P. U., which was in danger of going under several months ago, due to the arbitrary stand taken by the officials of the newly chartered local 802, which has taken its place as the active New York musicians' union, but it is now financially sound, according to President Mulieri, with a large cash surplus in the treasury.

STARLIGHT PARK OPENING

Starlight Amusement Park, on the upper East side, will open for the summer on Saturday afternoon, April 22.

Eleanor Pierce, assisted by Donald Lee Roberts and Jack Griffin, are now touring the Keith circuit.

CLAQUE AT RECITALS

The "claque," which has long been an institution of the opera, was denounced as an abominable practice by Walter Damrosch at a dinner given Wednesday night at the Hotel St. Regis, to the Dutch guest conductor of the Philharmonic Orchestra, Wilhem Mengelberg. Mr. Damrosch said he had watched the applause being manufactured at the opera by squads of professional applauders, and made an appeal to Otto Kahn, president of the Board of Directors of the Metropolitan Opera Company, to put a stop to the practice which he feared would spread to concerts, etc., outside of the opera.

"I am sure," said Mr. Damrosch, "that Gatti-Casazza does not hire them. Mr. Kahn does not. The question is, who does? Why are they there and why can't they be kicked out?" Turning to Mr. Kahn, he said, "The Metropolitan does not need them. Its success does not depend on the number of recalls." Mr. Kahn agreed with Damrosch, and said he abominated the practice of the "claques" as much as anybody.

Bernard and Townes, who recently completed a tour of the Shubert Vaudeville, have been routed over the Fox circuit.

Card of Appreciation

We wish to thank the MESSRS. SHUBERT, ARTHUR KLEIN and MESSRS. LE MAIRE & DAVIDOW for the splendid treatment accorded our Beloved Son, FRED ALLEN (Born 1894), during the past season. He has worked steadily for twenty-eight weeks and has finally been billed sufficiently large to enable us to know at which theatre he is playing, without putting on our glasses.

"As ye go, so shall ye leap."

Respectfully yours,

MR. & MRS. FRED ALLEN

NOW B. F. KEITH'S PALACE WEEK APR. 10th

JESSIE BROWN AND WESTON EFFIE

IN A BRAND NEW OFFERING "THE DANCING DEBUTANTES" BY DON, BERT AND HARRY

ORCHESTRA NEWS

WILLOW GROVE OPENING

PHILADELPHIA, April 10.—The twenty-seventh season of Willow Grove Park will open Saturday, May 13, when Nahan Franko and his orchestra will play until June 3. He will be followed by Patrick Conway and his band who will remain until June 24. This will be Mr. Conway's fourteenth season at the Park and due to his new duties at a music school, which he takes up in the Fall, this season may be his last at Willow Grove Park.

Victor Herbert and his orchestra will be heard from June 25 to July 15. Wassili Leps and his Symphony Orchestra will be featured July 16 to August 5.

John Phillip Sousa and his Band will close the season. Mr. Sousa's engagement will extend from August 6, to September 10. The program, as in the past, will include many prominent soloists and choruses.

KAY CARLSON IN MINNEAPOLIS

That not all the great orchestras are playing in New York is proven by the fact that Kay Carlson and his combination are still in Minneapolis, handling the society functions for the twin cities.

Though this organization has received a host of offers to invade New York they have stayed in the Middle West and from all indications intend to do so.

The Carlson Orchestra is a great waltz booster and is famous all through the Middle West for their playing of the two favorites, "Three O'Clock in the Morning" and "Swanee River Moon."

MUSICIANS SWITCHED

The California Ramblers who have played in vaudeville with Eva Shirley, under the leadership of Oscar Adler and Arthur Hand's Rector Dansant Orchestra, have made a mutual exchange of musicians. The Rector Dansant Orchestra is now known as the California Ramblers led by Arthur Hand, and the combination playing in vaudeville with Eva Shirley is now known as Oscar Adler's Orchestra.

KRAUS PLACES ORCHESTRA

Arthur Kraus has placed a new Meadowbrook orchestra in the Washington Hotel, Washington, D. C. This orchestra, which consists of eight pieces, will play in conjunction with his nine piece concert and dance orchestra, which has finished its twenty-fourth week in the Hall of Nations, in this hotel. Both bands will play in this room throughout the entire summer.

STONE FORMING NEW ORCHESTRA

Arthur Stone, the pianist, and owner of several orchestras now touring the road, playing in the different hotels throughout the country, is rehearsing a new dance and concert orchestra of ten pieces, which will go on tour, playing the leading resorts of this country and Canada. The orchestra will open out-of-town in two weeks.

KRAUS PLACES NEW ONE

Arthur Kraus has placed a new orchestra in the Ritz-Carlton Hotel, Atlantic City. The orchestra is composed of nine pieces, and plays concert music, as well as jazz and dance tunes. The orchestra will play at this hotel throughout the season.

RINGER FORMS NEW ONE

Johnny Ringer has formed a new orchestra which will open at Atlantic City early this Summer. The new organization is composed of Myron A. Kuhn, Perry Biltzer, Ralph Liquori, Michael Martini and Mr. Ringer.

MEYERS AT "JOHN'S"

Art Meyer's Riverside Five orchestra opened last week at "John's" on upper Broadway, with Tom King at the saxophone.

CONWAY FOR STATE FAIR

SYRACUSE, April 10.—Patrick Conway, bandmaster and director of the Robbins-Eckel orchestra, has been engaged to provide concert programmes at the New York State Fair, here, in September.

The band will play for the opening of the New York baseball season, in New York City, include a month at Willow Grove Park, Philadelphia, and the Eastern States exposition at Springfield, Mass.

Conway has prepared a series of morning concerts for the fairs and will play in the afternoon for the patrons of the horse-races. In the Fall he will leave Syracuse to take charge of the department of band music at the Ithaca Conservatory of Music.

ORCHESTRA HOLDS DINNER

Hazy Natzy's Biltmore Hotel Orchestra of which Jack Green is conductor, held a dinner and entertainment at Luchow's, Fourteenth street, on Sunday night, April 2. The only outside guest was "Taps," who was invited in celebration of his decision to stay with Irving Berlin Inc. The dinner was a great success, many well known Broadway theatrical people supplying the entertainment.

DAVIS BACK FROM CUBA

Meyer Davis, director of Meyer Davis, Music, one of the most extensive orchestral organizations in this country, returned to Philadelphia from Havana, Cuba, where one of his orchestras played a successful season. Mr. Davis visited Palm Beach on his way north where another one of his orchestras played an engagement and reports that Palm Beach has just gone through the biggest orchestra season he has ever seen.

MARUCA FORMS NEW ONE

Joe Maruca has formed a new nine piece combination called the Riviera Orchestra, which opened last week at the Hoffman Tea House, Valley Stream, for the Summer. All of the musicians have played with well known orchestras before. Messrs. Maruca, leader, Hynes, Lamanda, Felini, Becker, Glassner, Weiland, Ross and Kurtz compose the orchestra.

EDWARDS FOR ALAMAC

Cliff Edwards and His Band, who broke in in vaudeville last week, have been engaged for the summer season by the Alamac Hotel management, Atlantic City. The personnel of the combination are versatile and each capable of doing singing and dancing specialties.

SANDERS HELD OVER

Al Sanders and his novelty orchestra, which has been playing at the Seelback Hotel, Louisville, Ky., has been held over for the racing season. Billy Tice, the four hammer xylophone and chime soloist, has been added to the orchestra.

FRANCIS AT TERRACE GARDEN

George Francis and his Creole Syncopators, a twelve piece orchestra, opened last week at the Terrace Garden dancing palace. The combination which is newly formed is composed of well known colored musicians.

JONES COMING ON MAY 1

Isham Jones and his orchestra of Chicago, have arranged to make their next trip to New York on May 1st, when they will record a series of popular numbers for the Brunswick records.

PETERMAN AT ANNAPOLIS

Bandmaster H. J. Peterman, formerly of the President's yacht "Mayflower," is now in charge of the U. S. Naval Academy Band and Orchestra at Annapolis.

CONWAY AT THE OLYMPIA

WATERTOWN, N. Y., April 10.—Patrick Conway, well known band master, is here, directing the Olympia Concert Orchestra, at the Olympia Theatre.

NEW ACTS AND REAPPEARANCES

POWDER PUFF REVIEW

Theatre—*Fifth Avenue.*
Style—*Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

This act carries four chorus girls, who work rather well together. The featured people in the offering are Lola Girlie and Senia Solomonoff. At the opening of the act the four girls and a vocalist are discovered on the stage in Colonial costume. A number by a vocalist starts the action of the act. At the finish of the number the two featured people in the act do a Colonial dance that registered. This is followed by a violin solo, played by the musical director of the act. He works rather amatuerish, but the solo gives the girls a chance to change their wardrobes and come back for a Spanish number which is followed by some clever Spanish dancing by Lola and Senia. After a quick change, Lola, in a Japanese costume does some remarkable dancing on her toes. She is a positive revelation. A ballad by the vocalist follows, and the act closes with an Oriental number in which Lola and Senia do some marvelous dancing.

When this act is shaped up it will be one of the best dancing acts in vaudeville. Lola, does some work throughout the act that we have never seen any other toe dancer do, and to help matters along she has plenty of personality. Senia is also a dancer of merit. The vocalist has a fair voice and the women look good from the front. The scenery and costuming of the act is very pretty.

S. H. M.

EDITH CONROY

Theatre—*City.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "One."*

Miss Conroy was nervous when she came on the stage, and throughout the act showed her timidity, even after the audience showed that they liked her work.

The audience at this house is composed mostly of men, and it is easy for any single woman, if she has the appearance, to get over. Miss Conroy opened—attired in a pink evening gown which made her look ungainly—singing a published song. Throughout this number her tones were bad, and her nervousness increased rather than decreased.

Her voice is powerful, and there is a noticeable lack of quality which, in a big time house, would tend to make her look like a comedienne. However, this male audience judges rather by appearance than by ability. She was accorded a good hand for the number. After this came a ballad, but throughout the number Miss Conroy's voice was, while still boisterous, becoming monotonous. The applause dropped off in this number.

At the conclusion, when she was awarded a single bow, she took an encore.

D. S. B.

GORDON AND DELMAR

Theatre—*City.*
Style—*Singing.*
Time—*Eight minutes.*
Setting—*In "one."*

The man entered, attired in Tuxedo, and making a pleasing appearance, and sat down at the piano to play the opening music for the woman's entrance. The first number on their short program was a new song, entitled "No One's Fool," which the woman rendered in good voice.

Following this was another number, the delivery of which was risqué, and suggested things that the song did not. A "daddy" song came immediately after this, the man coming in on the number, and playing the accompaniment too.

The closing song was a "mammy" ballad, and took the act off to three bows. The woman has a fine personality, and dresses attractively, but the man, while he could smile a little more, with the hope of creating a good impression, has the bad habit of seemingly winking one eye only. This got a titter of laughter, and detracted from the value of the act, to a certain extent.

The offering should do well in most of the small time houses. It has not the material to warrant a spot on the big time.

D. S. B.

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DEATHS

SAMUEL K. HODGDON, head of the booking department of the B. F. Keith Vaudeville Exchange, died suddenly last Thursday at his home in Spuyten Duyvil. He was sixty-nine years old.

Samuel Kahler Hodgdon was born in Saco, Maine, July 26th, 1853. He came of generations of country stock, and his first experience in the show business was gained with the circus, as was that of B. F. Keith, and E. F. Albee, where Mr. Hodgdon and Keith met. When Mr. Keith opened his first museum in Boston in 1883, Mr. Hodgdon was in his employ. He lectured for Mr. Keith on the curios which were on the second floor of the Washington street museum, while a variety show was put on down stairs. His ready wit and ability as a speaker never failed to hold the crowds regardless of how little he knew of the subject in hand. After three years as lecturer, while B. F. Keith had taken over the Bijou Theatre, Mr. Hodgdon began to gradually assume other duties, and soon was booking acts. Mr. Hodgdon assumed all of the many duties attached to booking in those days, and developed an ability that placed him at the head of the Keith booking interests ever since such an office has been in existence.

Beginning with the first little group of Keith houses, Mr. Hodgdon has seen the booking machinery reach out as far as the Pacific Coast. He was sometimes called the "man who booked a thousand stars," for one by one, he has booked the greatest of dramatic, operatic and musical comedy stars for vaudeville. He was probably known to more actresses and actors personally than any other man in America, and his reputation for kindly humor and fairness was as large as his theatrical acquaintances.

Mr. Hodgdon is survived by a widow and two sons, John H. and Major Raymond H. Hodgdon. Services were held Sunday, 12:15 P.M., at the Palace Theatre, from which place his body was transported to Woodlawn Cemetery. Vocal numbers were delivered by Dorothy Jardon, John Steel, and a quartette from the Lambs' Club, composed of Scott Walsh, Sam Ash, Herbert Watrous and John Hendricks.

The honorary pall bearers were: E. F. Albee, J. J. Murdock, George M. Cohan, Elmer F. Rogers, J. K. Burke, Daniel F. Hennessey, Reed A. Albee, Harry T. Jordan, Harry A. Daniels, Clark Brown, Carl Lathrop, Martin Beck, Mike Shea, Fred C. Schanberger, F. F. Proctor, Mark A. Luescher, John Kolvoord, and John Hopkins. Most every vaudeville artist in the city as well as many lay friends were present at the services of the man who played one of the biggest parts in theatrical history of his day.

JESSICA DUNCAN, actress, known in private life as Mrs. George Bowles, died April 5th, at Barbizon, France, after a lingering illness.

Mrs. Bowles was forty-three years old and had resided in France for the past several years, where Mr. Bowles was located as a representative of a motion picture firm. She was born in Burlington Iowa, and was the daughter of former Mayor Duncan of that city.

She had a wide circle of friends in the show business, for her husband had traveled throughout the world with many shows. His first engagement of prominence was with the Henderson extravaganzas that made Chicago famous and subsequently he was with the Alice Nielson company at which time he married Miss Duncan, also a member of the company.

MATTEO BENSMAN, composer, died of heart failure last Friday night at the age of forty-five years. He was the composer of several operas and winner of the Gold International Medal at Milan in 1905. His death was said to be brought on by the demands of the Musicians' Union for advance payment for the first concert that the composer was to hold in this country, at Carnegie Hall. He was unable to raise the funds in the short time allotted.

Mr. Bensman was born in Russia and among his compositions were the operas "The Jews" and "Erasmus" which were produced under his direction in various European cities and by Mahler's Orchestra in Berlin where they won the praise of Mengelberg. Bensman was a personal friend of Puccini, Leoncavallo, Mascagni, Mahler, Stokowsky and Zimbalist. He was induced to come to this country by many admiring friends who formed the Bensman Concert Association to bring his music before the public.

WILLIAM SAMPSON, well known actor, died of heart failure last week in his apartment at the Hotel Seymour. He was 63 years old.

Mr. Sampson, who was last seen in "The First Year," began his theatrical career in Boston about forty years ago. He appeared then with Sol Smith Russell in the "Bachelor's Romance." Later he became leading comedian with Augustin Daly's company at Daly's Theatre, and was afterward with Charles Frohman. He supported Ethel Barrymore in some of her leading roles. Mr. Sampson also appeared with William H. Crane in "David Harum," and in Augustus Thomas' "Witching Hour." Prior to his appearance in "The First Year," which opened in October, 1920, he was in "The Easiest Way" at the Belasco Theatre. He was a member of the Lambs and Players Clubs. He was interred at Mount Auburn Cemetery Boston.

He is survived by his wife, Mrs. Mary Sampson, who was at his bedside when he passed away.

ALICE PAYNE, old time variety actress, died last week in the Manhattan State Hospital on Ward's Island where she had been a patient for the past 19 years. She was 64 years old.

Mrs. Payne was born in Holyoke, Mass., in 1858, and married to Billy Payne on March 10, 1881. Her maiden name was Alice Gray. The team played every first class variety house in this country, and as Alice and Billy Payne played at Tony Pastors', Koster and Bial's and Keith's old Union Square Theatre in the early '80s. They toured Europe in 1886 and remained together until 1903 when Mrs. Payne's mind became unbalanced. Alienists at the Manhattan State Hospital said that it was a mild case and although the patient never became hysterical or troublesome, she never became entirely rational. Mrs. Payne received the kindest of care while at the hospital where she lived with the nurses.

She is survived by her husband, Billy Payne, famous banjo player, who is now a resident guest at the Actors' Fund Home on Staten Island. Funeral services were held at 11 o'clock last Saturday from the Funeral Church.

MRS. WILLIAM WINTER, widow of William Winter, dramatic critic, died in Los Angeles last Friday following an operation. She was 81 years old.

She made her first appearance on the stage before the Civil War as a singer, having studied under Elizabeth Jefferson, a noted actress of the early '50s.

Later she became a pupil of Edwin Booth, with whom she played Katherine in "The Taming of the Shrew." She continued to play Shakespearean and other roles with Booth, James H. Hackett, John Brougham, Lester Wallack, Emma Waller and Fanny Janauschek until 1878, when she became interested in writing. In addition to hundreds of short stories, she wrote several novels, of which "The Spanish Treasure," and "The House of Daingerfield" are the best known. Her pen names included Elizabeth Campbell, Isabella Castellar, E. C. Winter and Elsie Snow. She also wrote or adapted several plays.

"SILVER BOX" REVIVED

LONDON, April 10.—Following the two preceding plays of the John Galsworthy cycle came "The Silver Box," last Monday night, at the Court. The piece was produced by E. Lyall Sweet and was done with the feeling so often expressed by him, in his plays, which come to London at long intervals.

The play is as it was produced at this same theatre by Vedrenne and Granville-Barker, in 1906, and there is no noticeable change in anything but the "dramatis personæ."

The method of presentation, which is done in short scenes, has grown familiar to everyone in this day, when the drama has no set rule by which to abide, and utter disregard for dramatic form.

The character of the "wealthy liberal," formerly artistically portrayed by James Hearn, is even more farcical when played by his predecessor, Arthur Whitby. Even in 1906 this character got many laughs on his rendition of the part.

Most of the characters in the piece are good and do their work well, but, as a long run piece, it is doubtful as to the possibilities of even a short few weeks at this house.

The piece, "The Silver Box" followed two plays by Galsworthy, which were entitled "Justice" and "The Pigeon," and is drawing small houses on the strength of the name of Galsworthy. For a modern production it would have to be re-written, for the Liberal and Conservative parties have no place in this era of Coalition.

JAZZ CAUSES DEATH

Fellow lodgers claimed that jazz was responsible for the death of Melville M. Wilson, 72-year-old musician, living at No. 124 East 31st street, who committed suicide last Thursday by gas. Finding that he had not committed a mortal wound with his revolver, Wilson turned on the gas, and breathed it through a tube, inhaling through his mouth.

A note, evidently printed with the utmost care, lay beside the chair in which he was found, and read as follows:

"When I am dead, notify Harnleys, Akron, O. (signed) Melville M. Wilson. I want no funeral service."

Wilson, for many years was a 'cellist in numerous restaurant orchestras about this city, but, after the advent of jazz, which he refused to play, could not find work. As a result of this, his pride forbidding him to go to his friends, he took the "easiest way out," and took his own life.

VAUDEVILLE BILLS

(*Continued from page 25*)

Amoros & Jeanette—Dancing Shoes. (Second Half)—Hubert, Dyer & Co.—Cortez & Ryan—Honeymoon Inn—Lew Welch—Twinkling Frolics.

Victoria (First Half)—Dura & Feeley—Cortez & Ryan—Gulliani Trio—Lew Welch—Step Lively. (Second Half)—Three Kanazawa Boys—Fred Weber & Co.—Bob Ferns & Co.—Bigelow & Clinton.

BROOKLYN

Fulton (First Half)—Gibson & Price—Thornton Sisters—Marston & Manley—La Sova & Gilmore. (Second Half)—Little Pippifax & Co.—Boland & Knight—Gosler & Lusby—Amoros & Jeanette—Step Lively.

Metropolitan (First Half)—Roof Garden Trio—Reed & Blake—Harry Mason & Co.—Jennings & Mozier—Ernest Evans' Wedding Bells. (Second Half)—Three Raymonds—Mason & Gynne—Middleton & Spellmeyer—Wilkins & Wilkins—Beatrice Morrell Sextette.

Gates (First Half)—Hubert, Dyer & Co.—Stephens & Brunelle—Stateroom 19—Dobbs & Watkins—Kitty Francis & Co. (Second Half)—Ara Sisters—Dillon & Milton—Rawles & Van Kauffman—Smiling Billy Mason—Kirksmith Sisters.

Avenue B (First Half)—Ruge & Rose—Alf. Rippon—Stevers & Lovejoy—Marks & Wilson—Timely Revue. (Second Half)—Lamberti—Curry Graham—Makarenko Duou—Friend & Downing—Kitty Francis & Co.

Palace (First Half)—Fletcher & Pasquale—Makarenko Duo—Al Raymond—Twinkling Frolics. (Second Half)—Lind Bros.—Chody & Dot Jennings—Page & Grey—Timely Revue.

Warwick (First Half)—Lamberti—Crystal & Anderson—Thos. P. Jackson & Co.—Bigelow & Clinton—Lind Bros. (Second Half)—Ruge & Rose—Stevers & Lovejoy—Marks & Wilson—Yachting.

HOLYOKE

(First Half)—Kremka Bros.—Allen & Moore—Lillian Steele & Co.—Olive Bayes—Downing & Lee Revue. (Second Half)—Grace Ayres & Bro.—Marshall & Connors—Kibel & Kane—Chung Wha Four—Venetian Five.

BOSTON

(First Half)—Norman Bros. & Jeannette—Earl & Matthews—Wardell & Doncourt—Gordon & Gates—Girl with Thousand Eyes. (Second Half)—Kennedy & Nelson—Forrest & Church—Octavia Handworth & Co.—Tower & Darrell—Girl with Thousand Eyes.

TORONTO

Les Silvas—Barker & Dunn—Playmates—Lew Hawkins—Bobby Jarvis & Co.

PROVIDENCE

(First Half)—Kennedy & Nelson—Forrest & Church—Joe B. Hurl—Octavia Handworth & Co.—Tower & Darrell—Venetian Five. (Second Half)—Norman Bros. & Jeannette—Earl & Matthews—Wardell & Doncourt—Gordon & Gates—McIntosh & Maids.

MONTREAL

Pesci Duo—Conroy & O'Donnell—Snappy Bits—Jack Reynolds—Holland Dockrill.

WINDSOR

(First Half)—Harry Bentel—Boyd & King—Holden & Herron. (Second Half)—Mack & Castleton—Lambert & Fish—Van & Carrie Avery.

SPRINGFIELD

(First Half)—Grace Ayres & Bro.—Marshall & Connors—Kibel & Kane—Chung Hwa Four—McIntosh & Maids. (Second Half)—Kremka Bros.—Allen & Moore—Lillian Steele & Co.—Olive Bayes—Downing & Lee Revue.

LONDON

(First Half)—Mack & Castleton—Lambert & Fish—Van & Carrie Avery. (Second Half)—Harry Bentell—Boyd & King—Holden & Herron.

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BALTIMORE

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HOBOKEN

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GEORGETTE COHAN LOSES RING

Georgette Cohan, daughter of George M., who is appearing at the Astor theatre with her father in "Madeline of the Movies," lost a valuable diamond ring somewhere around the theatre yesterday.

LETTER LIST

GENTLEMEN

Butcher, H. J. C.
Baldwin, Joe
Bruett, Al
Dougal, C. C.
Farrell, Jack
Hendrix, B.
La Pearl, J. H.
Laurent, Henri
Lester, Chas.
McKay, Jack
Meyers, Harry
McDonald, Macke V.
Stahl, Karl
Stoops, Burt
Sorrow, G. F.
Polar, E. J.
Verrest, Phillip
Voloshen, Chas.
Williams, Lew

LADIES

Brandon, Mrs. Geo. E.
Bryan, Grace L.
Collins, Peggy
Dale, Violet
De Breau, Marguerite
Franklin, Mildred
Fox, Josephine L.
Gentle, Alice
Henery, Connie
Lee, Margie
Powers, Babe

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1679—A. LaBellini—Acts.
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1681—Oscar Snyder—Lyric.
1682—Carl Ludwig—Title.
1683—Walter J. McDonald—Material.
1684—Gene & Myrtle Conroy—Act.
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1687—J. Paramo—Act.

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